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ANIME UK

MAGAZINE



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5

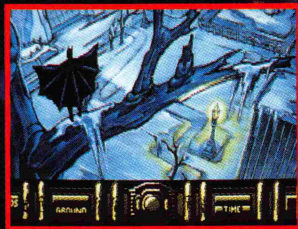
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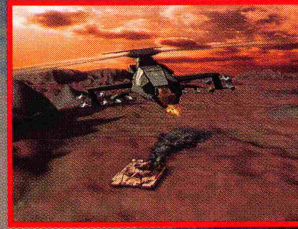
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ANIME UK MAGAZINE

Front Cover by Wil Overton
Back Cover by Steve Kyte

VOL 1 · NO 5

EDITOR

Helen McCarthy

All Helen wants for Christmas is a great big circulation. Oh, yes, and a chocolate-coated Char Aznable. And, of course, a cuddly Totoro...



ART EDITOR

Wil Overton

hopes Santa will bring him a new assistant artist so he has time to watch some anime next year. He'd also rather like a cuddly Totoro. (And a cuddly Minky Momo, and a cuddly Talruto-kun, and a.....)



STAFF ARTIST

Steve Kyte

wants a cuddly Totoro but suspects he'll probably get THUNDERBIRD 2 instead. He concurs with Wil about the assistant artist, too, as long as it's cuddly...



PUBLISHER

Peter Goll

absolutely, categorically and definitely does NOT want a cuddly Totoro! (a crate of Gin would do nicely along with a MUCH bigger circulation).



WE ALL WISH YOU A PERFECTLY DESIGNED CHRISTMAS AND A BEAUTIFULLY ANIMATED NEW YEAR!

Festive thanks this issue to:

Those little elves of the keyboard – Alphaset.

and a holiday on the Costa del Makai for a certain comics retailer in Birmingham who has bad relations with the Post Office

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KONNICHIWA!

What a year this has been! ANIME UK MAGAZINE was launched last winter, and we've survived our first year thanks to the support and enthusiasm of our staff, our wonderful team of writers, and of course you, our readers. We look forward to 1993 with growing confidence – our circulation goes up with every issue and we're hoping to give you more anime information, good writing and great art right through the New Year.

I suppose it's appropriate that our first Christmas issue should feature two anime legends. First of all we have an exclusive interview with NAGAI GO, one of the best known and most respected comic artists and anime producers in Japan and internationally renowned for creations such as MAZINGER Z, CUTIE HONEY and DEVILMAN. After almost 30 years in the anime and manga industry, Nagai-sensei** is as original and adventurous as ever, and Peter Evans' interview gives a glimpse of the man behind the work.

Secondly, that fine writer Dafydd Neal Dyar, whose DIRTY PAIR article appeared in issue 2, has turned his attention to TOMINO Yoshiyuki's greatest creation – the GUNDAM universe. GUNDAM has been extensively and well covered in other English-language anime magazines, but never like this. Dyar doesn't just give us character and story synopses, but examines the background and origins of the series in science, in Japanese society and in anime and manga history. This massive three-part series is a daring approach to an immense subject; it may well be the best piece of research I'll ever be privileged to edit.

I'm very proud to be able to present an issue led by two such spectacular pieces as our Christmas gift to you; but, alas, Christmas also means absent friends, and writer RAD (Roger Duarte), whose article on A.D. POLICE should have been included in this issue, is back in the land of his birth while, courtesy of the U.S. Air Force, his tapes, notes and research material are still somewhere in transit across the Atlantic. We'll bring you his article as soon as he's able to finish it!

The usual intriguing little stocking-fillers make up the rest of our first Christmas issue, with your letters as the tangerine in the toe – tasty, enjoyable and with just a touch of sharpness! Keep writing to us, keep enjoying anime and we look forward to hearing from you in 1993. Have a very merry Christmas and a happy New Year.

Yours animatedly,

HELEN MCCARTHY
Editor

**sensei = Teacher/Master



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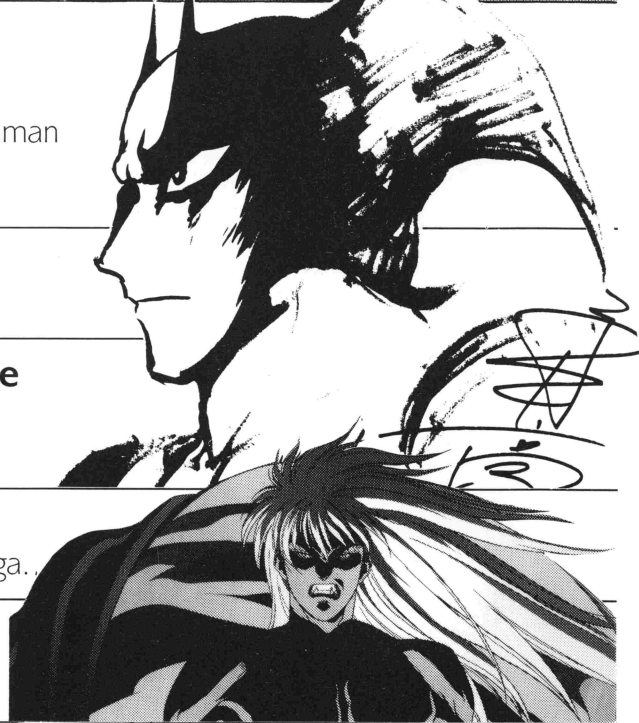
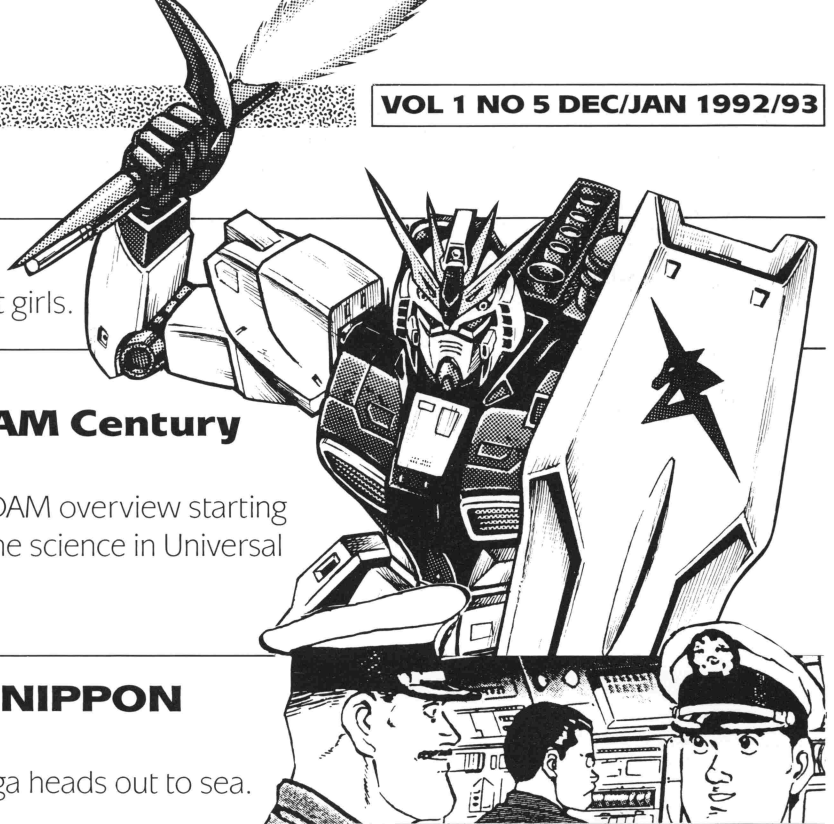
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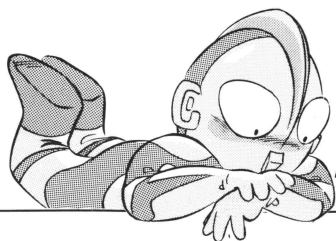
ANIMAIL

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OUTZONE

More food for thought and competition winners.





NEWSLINE

MANGA VIDEO UPDATE

Manga Video have no releases planned for either December or January but they have plenty of exciting titles lined up for 1993, more details of which we'll have next issue.

THE AMERICAN ANIME CONVENTION – ANIME EXPO, 2-4 JULY 1993

The Society for the Promotion of Japanese Animation presents its second "International Animation and Manga Exposition" on a new site, the Oakland Convention Centre, Oakland, California. Membership is \$30 until 1st January, \$35 until 1st March; no hotel details are available as we go to press. The con promises Japanese and US guests, two live programme tracks, two 24-hour video channels, a 16mm film programme, art show, dealers' room and lots more besides. Enquiries with a selfaddressed envelope and two International Reply Coupons to ANIME EXPO '93, 2425B Channing, Suite 684, Berkeley, CA 94704, USA.

AND THE OTHER AMERICAN ANIME CONVENTION – ANIME AMERICA, 25-27 JUNE 1993

"Anime America is NOT Anime Expo with a name-change", says the letter we received from its Director of Publicity. He claims that the convention committee consists of "the best of the experienced staff people from both AnimeCon and Anime Expo, as well as people on the staff of the 1993 WorldCon". Maybe it's another example of that legendary American anime fandom political infighting, but we Europeans shouldn't complain – its end result is that anyone who can spend ten days in California next summer can get to both cons for the price of one airfare, since they're in the same state and just one week apart! Anime America is to be held at the Santa Clara Westin Hotel. We don't have any information on membership rates, so to find out more send a selfaddressed envelope with 2 International Reply Coupons to Anime America, 298 4th Avenue, Suite 472, San Francisco, CA 94118, USA. Pity the Worldcon isn't till Labor Day weekend, at the end of the summer – the trip would have been even more of a bargain then!

conTanimeT – 2-4 OCTOBER 1992

The UK's third anime convention took place at the New Cobden Hotel in Birmingham and was much enjoyed. The programme, a lively mix of older material and the latest releases from Japan, included the OAVs JOKER, BURN UP and GENESIS SURVIVOR GAIARTH, which had only been released a few weeks previously, as well as generous helpings of URUSEI YATSURA and the usual British fan favourites such as BUBBLE GUM CRISIS. The dealers' area was dominated by Sheffield Space Centre, who had a room to themselves and a selection of goodies to make any fan's mouth water; the Japan Centre also paid a flying visit and sold out of SILENT MOBIUS and Miyazaki goodies in a brief spell of fan shopping frenzy. There was no formal programming apart from 2 streams of video, but a small but excellent art show also featured. The committee must have enjoyed it too, because conTanimeT 2 is already being discussed – no details yet, but we'll let you know as soon as any dates are announced.

LATE AGAIN!

Yes we're sorry to say it but issue 4 didn't appear on October 8th as promised and we apologise to all those people who hunted high and low in vain for it. Hopefully this issue has been on time and those of you keen enough have been able to get it on or near to the 8th December. Unlike all those other magazines who have big publishers and resources behind them, we don't. As yet no one gets paid for doing it, neither the writers or Helen, Wil, Steve & Pete and everyone has other jobs, so please bear with us, we all do our best to get the magazine out on time but the best laid plans...and all that.

ANIME DAY AGAIN!

A.D.FILE 3, the third Sheffield anime convention, will take place at the Rutland Hotel on the 17th and 18th April 1993. A mix of old and new videos, talks and quizzes, games and an art show and dealers' rooms are planned. For full details and a membership form send a ssae to: ANIMEDAY, 14 LAVENDISH PLACE, MALTBY, ROTHERHAM, SOUTH YORKSHIRE SS6 7DW.

TOKYO RELEASE NEWS by

Peter Evans

XABUNGLE is being released as a laser-disc box set, all 1200 minutes of it. A famous novel. **WOLF GUY** has been animated too, Vol. 1 coming out for Christmas. Other things to look out for include: **SCRAMBLE WARS** (October 28), **ANNE OF GREEN GABLES**, the 12th and final part of **GUNDAM 0083 'Stardust Memory'** (August 24), **KURO no SHISHI** (November 21), **YAMATO 2** (650 minutes, November 21), **OZ**, more **GALLFORCE vs MME** (August 26), **OH MY GODDESS** cute CD singles (August 18), **VAMPIRE PRINCESS MIYU** limited (3000) LD box set.

Takada Yuza fans can now start drooling again. After **SAZAN EYES (3X3 Eyes)** comes **BANNOU BUNKA NEKO MUSUME** subtitled **CHOTTO DAKE NUKUNUKU**. The title after careful transmogrification comes out as **ALMIGHTY CIVILISATION CAT DAUGHTER**. This is based on one of his works (1990-ish) about a cute android. Release dates are Phase-01, October 21, Phase-02, December 24, Phase-03, March 21 '93. Sound Phase-01 is out now.



MAIL ORDER UPDATE

We've had some problems on this one, as trouble with our suppliers in Japan resulted in the situation of us running out of what stock we did have, being unable to get new stock in quick enough and having to disappoint a lot of people. We've now sorted out the problem and have an updated list available to anyone who wants one, just send a SAE (at least A5 (210x148mm) size) to us at: **70 Mortimer Street, London W1N 7DF.**



NEWSLINE

ANIME AT THE ICA – MANGA! MANGA! MANGA!

October 23-November 5

The ICA's two-week "celebration of Japanese animation" arranged in co-operation with ISLAND WORLD, saw audiences of almost 2,000 a week, with 1,300 attendees on the second weekend alone. The two latenight screenings of LEGEND OF THE OVERFIEND were sold out, with AKIRA, ROBOT CARNIVAL and LENS MAN also attracting particularly good audiences. The panel discussion organised by the ICA's Education Department was also a considerable success. Nick Bornoff (author of PINK SAMURAI: THE PURSUIT AND POLITICS OF SEX IN JAPAN), ANIME UK editor Helen McCarthy and writer Jim McLennan gave their own views of anime and discussed issues raised by a lively and intelligent audience. The ICA's Simon Field, who masterminded

the season, said that he was pleased with the results and will actively consider further anime showings. He also announced at the end of the panel discussion, in response to a question from the floor, that while nothing can be confirmed at present negotiations are currently going on to obtain some of the films of Miyazaki Hayao, including MY NEIGHBOUR TOTORO, for British theatrical and video release. The full colour booklet published as a record of the season, written by Helen McCarthy, which includes articles on the history and context of anime and stills from all the films shown and costs £3.50, is being distributed by Titan Distribution and should be available from all good specialist comic stores (such as Forbidden Planet).

BACK ISSUES – The Easy Way!

Issues 1-4 of Anime UK magazine are still available and can be ordered direct from us or through your local comic shop who can get them through the distributor they normally order the magazine from (this may be preferable for people overseas for whom the postage rates can unfortunately get a little excessive!).

- #1 – Mobile Police PATLABOR, ROBOT CARNIVAL, ANIME – And how to get it.
 - #2 – DIRTY PAIR, BUBBLEGUM CRISIS, Anime Video Games.
 - #3 – PROJECT A-Ko, DOMINION, ROUJIN-Z.
 - #4 – SILENT MOBIUS, BUBBLEGUM CRASH!, Conventions Special.
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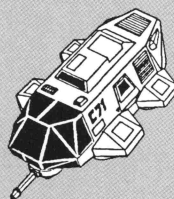
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CORRECTION FILE

The name's the game

Translating Japanese anime character names isn't easy, especially when the Japanese themselves give you two or three different versions to play with, so there may have been some confusion last issue over which one is right. The answer though isn't always as straightforward as that. The Japanese language and its sounds don't always have a direct counterpart in English. This can lead to quite heated discussions on which name is correct (witness the immense problem Dafydd Dyar had with Gundam in this issue). Most people will find their favourite and stick with it.

Last issue there were a few names that changed around, none of which can be called the absolutely correct version but there are some which are more common than others.

Silent Möbius

Katsumi's mother seems to be either Mayuka or Fuyuka of which Fuyuka seems to be the more common.

Second in command, Lebia Mavelick also appears as Levia but the former seems to come up more often than not and indeed that is how it is spelt in English in the original Japanese manga.

Bubblegum Crisis/Crash

This has got to be one of the most common name changes in anime with the team's leader either coming out as Sylia or Celia but although the name is probably meant to sound like the English name Celia, in Japanese books it is most often spelt (when written in English) as Syliã.

OMISSIONS

A few things that were accidentally left out of #4:

The photograph credit on the Model Club article should belong to Sue Shadbolt.

Copyright credits on the Manga in Focus should read:

Silent Möbius – © Kia Asamiya/Viz Communications

Caravan Kidd – © Johji Manabe/Dark Horse Comics/Studio Proteus

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© O.B. Planning/Studio J.A.M.P./Western Connection

Copyright for Urusei Yatsura:

© Kitty/Takahashi/Shokukagun

LATE LATE CONVENTION

NEWS – from France, word of a convention in PARIS from 19-21 December; IDRAC, the French gaming convention, this year is also an anime event, run by ANIMARTE, the long-established and respected fan group and publishers of ANIMELAND. The anime content will include screenings of new material such as BASTARD!, older material like Macross, and some surprises. A dealers' room and panel discussions on anime and manga will be complemented by guests (Moebius is among those invited), computer and roleplay games. Fans from all over Europe are welcome and on-the-door admission will be available, though you will have to make your own arrangements for accommodation.

For more details contact IDRAC, 14 Rue de la Chapelle, 75018 Paris, France.

A CRISIS SITUATION

Anime Projects will continue to release the AnimEigo subtitled versions of **BUBBLEGUM CRISIS** on PAL, with episodes 1 & 2 out now and #3 due soon. If you're having trouble tracking it down they can be contacted at: 64 Stanley Mead, Bradley Stoke, Bristol BS12 0EG

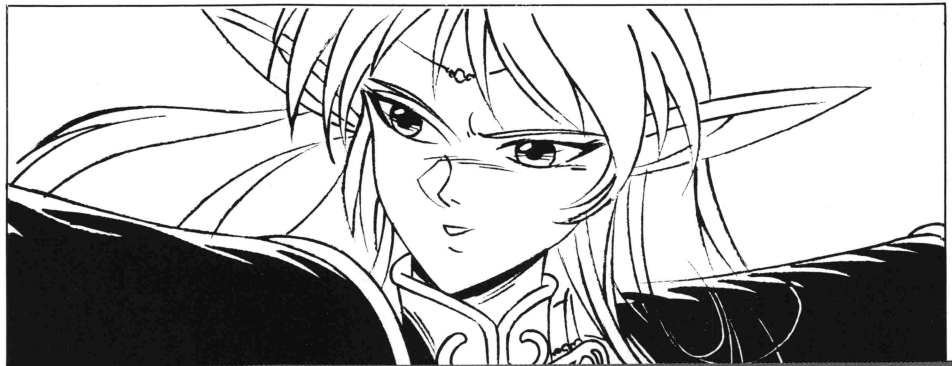
GUNDAM GETS MOBILE AGAIN

Dayfdd Neal Dyar, author of our massive GUNDAM overview, has been keeping his ear to the ground and reports two interesting developments. A new GUNDAM tv series, so far known only as **Mobile SUIT GUNDAM-X**, is in preparation and may appear next year. In addition, the successful 13-part OAV series **GUNDAM 0083:Stardust Memory** is being condensed into a 120 minute compilation movie for release in December. The movie will include 5 minutes of footage never seen before and is intriguingly titled **ZEON NO ZENKO – Remnants of Zeon**.

GET IN TOUCH!

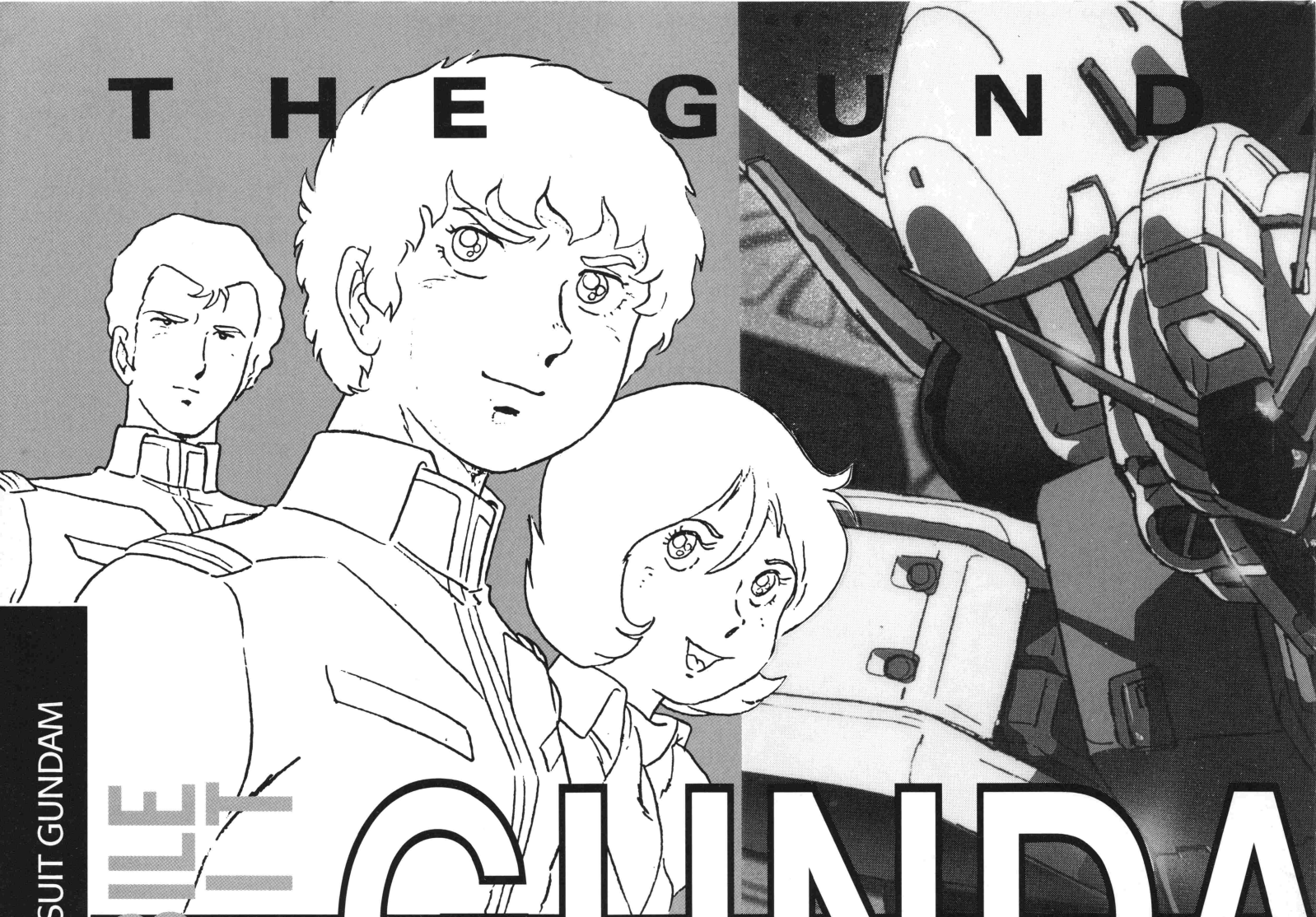
Would you be interested in a penpal column? We don't print people's addresses in full but if there was enough interest we could print details to enable fans to contact each other.

If anyone is interested, send me your name, address, age if you wish, and a few brief details about yourself – anime favourites, other interests, what you do. If we get enough response we'll print all details received so that other fans all over the world can write to you directly!



FORWARD INTO '93
RECORD OF LODOSS WAR
Mobile Suit GUNDAM Century
– Part 2
The ROBOTTECH Generation
Hell City Live TOKYO REPORT

T H E G U N D A M



MOBILE SUIT GUNDAM

MOBILE SUIT

GUNDAM

6

Have GUNDAM, Will Travel

Much has already been written about Sunrise's popular GUNDAM saga. The focus has generally been on either the characters (chara) or the mechanics (mecha). I'm going to try for the middle ground by giving an overview of the GUNDAM world as a whole: its history, science and worldview. This is the background against which the saga is played, the details too often obscured by the action taking place in the foreground. You've probably already noted the odd capitalization used in this article. Many of the common terms used in the GUNDAM saga are acronyms, although even the original authors seem to have forgotten them. GUNDAM itself is an acronym for General Utility Non-Discontinuity Augmented Maneuvering (System). Wherever possible, I have restored these acronyms, which are explained either in context or in one of the accompanying tables. The history of the GUNDAM world is the

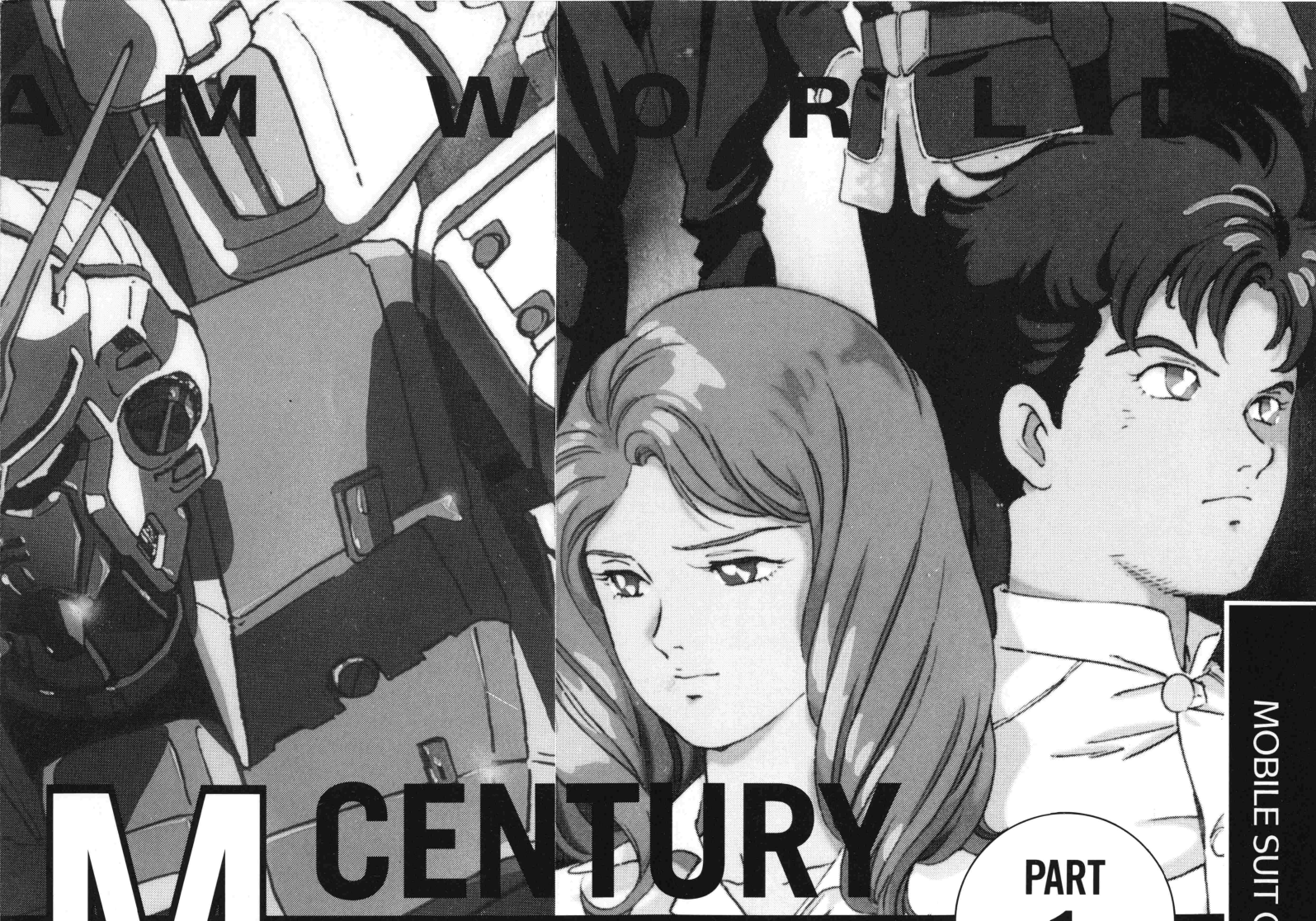
history of the Mobile SUIT for which it is named. It is also the history of the various anime, manga and novelizations of the GUNDAM saga created by Yoshiyuki Tomino since 1978. This second history includes not only the details of plot and background set forth within them, but the sometimes cold and harsh realities of the Japanese animation industry that created them.

Loose Canon

The anime canon of the GUNDAM saga consists of three TV series (the first of which was compiled into three feature-length films), two feature-length sequels and two Original Animation Video (OAV) series. They are: **GUNDAM #1-43** (TV, 1979-1980), **GUNDAM** (feature, 1980), **GUNDAM II: Gentle Warrior** (feature, 1981), **GUNDAM III: Space Homecoming** (feature, 1982), **Z-GUNDAM [Zeta]** #1-50 (TV, 1985-1986), **ZZ-GUNDAM [Double-Zeta]** #1-47 (TV,

1986-1987), **GUNDAM RX-93: Char's Counter Attack** (feature, 1988), **GUNDAM 0080: War In The Pocket** #1-6 (OAV, 1989), **GUNDAM F91 [Formula-91]** (feature, 1991) and **GUNDAM 0083: Stardust Memory** #1-13 (OAV, 1991-1992). These are my primary sources: the anime canon of the GUNDAM saga.

The manga and anime "film comics" incarnations of the respective anime series and features constitute the manga canon of the GUNDAM saga. In addition, there have been several "side story" manga serials published in the Japanese anime and modeling special-interest magazines. These include **GUNDAM Sentinel** (Model Graphix, 1987-1988), **Under The GUNDAM: Double Fake** (Pure Cyber Comix Series #9, 1988), **The Revival Of Zion** (Newtype 100% Comics, 1988), **The Dogs Of War: Side Operations Of The Zion** (B-Club Comics, 1989) and **Top GUNDAM** (B-



A M W O R L D

M CENTURY

By **Dafydd Neal Dyar**

PART
1

MOBILE SUIT GUNDAM
7

Club Visual Comic, 1990). I'm inclined to discount all of these with the exception of GUNDAM Sentinel, which has become part of the GUNDAM canon. This manga series, which began in the Model Graphix hobby magazine in 1987, was originally set in a "parallel" universe to avoid the inevitable conflicts with the already-strained GUNDAM continuity. It existed mainly to showcase the advance mecha designed by the modelers themselves and to justify them with interesting chara and storylines. The serialized segments were gathered into a manga collection at year's end by Bandai's "B-Club" subsidiary, giving them some legitimacy. This was formalized when GUNDAM creator Tomino officially recognized the series and incorporated it into the canon in the same timeframe as ZZ-GUNDAM, which had been produced the previous year in actuality. GUNDAM Sentinel has gained even more legitimacy in light of the recent GUNDAM 0083 OAV series. Several key plot

elements of Sentinel were adapted and incorporated into 0083, indicating that the Sentinel storyline also fits into the ongoing pattern of conflicts and themes repeated throughout the GUNDAM saga. Yoshiyuki Tomino himself wrote a three-volume novelization of the original GUNDAM story in 1979 for Asahi Sonorama. This was revised in 1987 for Kodokawa following the release of the three compilation features, along with a five-volume novelization of the Z-GUNDAM storyline. Frederik L. Schodt translated the revised edition of the three GUNDAM novels for Ballantine Del Rey in 1990, under the titles **GUNDAM I: Awakening** (ISBN 0-345-35738-8), **GUNDAM II: Escalation** (ISBN 0-345-35739-6) and **GUNDAM III: Confrontation** (ISBN 0-345-35740-X). While they make interesting reading, they also alter the continuity of the anime storyline irreconcilably: Amuro Rei, the hero of the series (and the subsequent sequels) gets killed in Volume III! I've used

what I could find that didn't violate established anime continuity. Continuity is a big problem in the GUNDAM saga, as it was written in fits and starts by a number of different writers whose main purpose was to sell merchandise based on the various chara and mecha. This revisionist tendency has gotten so bad that the Japanese no longer refer back to the original series at all. Instead, an updated set of mecha designs introduced in the OAV series GUNDAM 0080 now serves as the official background from which the rest of the saga logically depends. To understand the GUNDAM world, you must understand four basic concepts: **Lagrangian space colonies, Newtype humans, Minovsky particles** and **Mobile SUITS**. All but the first are original with the GUNDAM saga itself, although they derive from earlier concepts common in SF. The Lagrangian space colonies are based on actual scientific principles.



By Any Other Name

The easiest way I know to start an argument among GUNDAM fans is to champion one spelling or form of a name over another. The Archduchy that figures so prominently in the saga is known variously as **Zion**, **Zeon**, **Jion** or **Gion**. The alter ego of **Caspar Lem Deacon** (AKA Cassoval Rem Deykun) is given variously as **Char**, **Shah**, **Shia** or **Sha Aznable** or **Aznablie**. And so it goes, name after name, with proponents of one or the other often willing to defend their positions with verbal or even physical violence.

The situation is not helped by Yoshiyuki Tomino's propensity for exotic names, coined more for their outlandish sound than for any inherent meaning. This is the man who gave us characters named **Rodan Formosa** and **Moiria Fathom** (Ideon), **Elegy Cargo** and **El Condor** (Xabungle), **Marvel Frozen** and **Shott Weapon** (Dunbine) and **Jeanne Francaix** and **Marie Angel** (Southern Cross). In GUNDAM, the situation is even worse, with names coined from French, German, Russian and Spanish, all filtered through Japanese phonetics.

Throughout this article, I've used my own interpretations of the names given in the series, based solely on phonetics and what I've been able to learn of the original inspiration.

Wherever possible, I've tried to match the phonetics against real names or words in various languages.

The famous alter ego of **Caspar Lem Deacon**, for example, was derived from the French pop singer **Charles Asnavour**. My first thought was to restore the original name completely, but I decided that this would be too radical, given the level of bias noted above. The end result is a compromise on **Char Asnavour** instead of the more commonly accepted **Char Aznable**.

Similarly, the UNT headquarters in the Amazon

is given in katakana as **Zhi-ya-bu-ro-o**.

Frederik Schodt interprets this as "Jaburo" in his translation of the GUNDAM novels and it turns up in romaji as "Jabrow" in the third episode of GUNDAM 0083. After much consultation of maps of the Amazon River basin, I found myself alternating between **Japura** (a river and village near the border with Columbia) and **Jivaro** (the name of a tribe of head-hunters). None of these matched the actual sound satisfactorily.

But the /zhi/ phoneme in Japanese is more similar to the /d/ than to the /j/ in both English and Spanish and we all know about the /r/ and /l/ transposition. I've since concluded that **Diablo** is a better fit, given both the actual sound of the word and the supposed location of the base. Perhaps the most extreme departure from accepted usage is my name for the asteroid base called "Abowaku" by Frederik Schodt and directly transliterated as **A-Baoa-Ku**. After much trial and error in fitting words from various languages to the actual phonemes in the katakana usage, I've settled on **A Beau Coup** (French for "manifold") as the best interpretation.

I haven't even attempted to try interpreting the names of the Mobile SUITS themselves; there are just too many of them and they all have names that would choke a horse. Instead, I've just taken the romaji names printed on the model boxes "as-is" and left it at that. The only exception to this usage is the **ZAK**, which was erroneously rendered as **Zaku** by Bandai. (My thanks to Mamoru Nagano for setting the record straight on this.)

You are, of course, free to accept or reject my "versions" as you see fit. I'll be happy to explain my reasoning for the interpretations I've made, but I won't argue.

When all is said and done, there's already been more than enough fighting in the GUNDAM world.

Home, Home in Lagrange

Joseph Louis Lagrange (1736-1813) was a mathematician with a special interest in ballistics. In 1772, he published his "**Essai Sur Le Probleme bese Trois Corps**" (**L'Academe Royale de Sciences de Paris**, Volume 9), a special solution to the "three-body" problem, using the Terra-Luna orbital system as his model. "Given the rotating coordinate system of Luna and Terra," he asked, "at what point or points do the gravitational attractions of Terra and Luna balance with the centrifugal forces that an observer would feel?" He demonstrated that there were five such "libration" points, abbreviated as L1 through L5, at which a material body would maintain a fixed position relative to Terra and Luna as the entire system revolved around Sol.

L1 was the easiest to find, the point between Terra and Luna where the gravitational attractions negate each other. L2 was a point on the other side of Luna, where the component forces combine. L3 was a point in Luna's orbit directly opposite Luna. All three are saddle-shaped gravitational "valleys" in which a body displaced perpendicular to the Terra-Luna axis is drawn back toward the axis. Since displacement **along** the axis can continue indefinitely, these are known as points of **unstable** equilibrium. L4 and L5, on the other hand, are bowl-shaped valleys in which a body displaced in any direction returns to the center and are therefore known as points of **stable** equilibrium. They are located in Luna's orbit at equal distances from both Terra and Luna, forming an equilateral triangle with L3.

Lagrange's theories were confirmed a century later with the discovery of the Trojan asteroids in the orbit of Jupiter in 1873, exactly where L4 and L5 would've

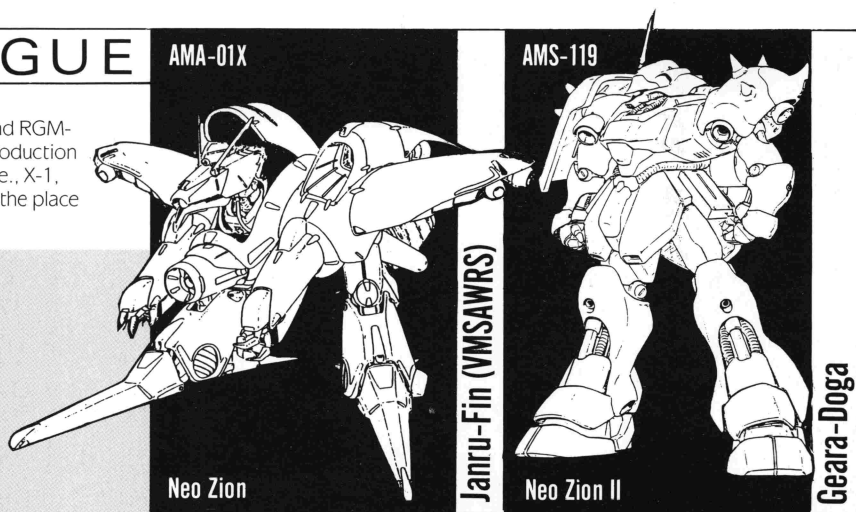
MOBILE SUIT GUNDAM

MECHA CATALOGUE

NOTE: Throughout most of the GUNDAM saga, the RX-, RGC- and RGM-series Mobile SUITS have a number that indicate the design or production year. Otherwise, the number indicates a model within a series (i.e., X-1, X-2, etc.). Beginning with Z-GUNDAM, the number may indicate the place of origin, as follows:

- 10x Luna (usually the Zion base in Granada)
- 11x Luna-2 (UNT/Zion asteroid colony in L3)
- 12x Solomon/Konpei Island (Zion/UNT asteroid base in L5)
- 13x A Beau Coup/Zedan Gate (Zion/UNT asteroid base in L2)
- 14x Pezun (Titans/New Decides asteroid base in L1)
- 15x New Guinea (Titans base in Oceania)
- 16x Kilimanjaro (Titan base in Africa)
- 17x Green Noah-1 (SIDE 7 in L3)
- 18x Diablo (UNT Spacy GHQ in South America)
- 19x Diablo (UNT Spacy GHQ in South America)
- 27x Green Noah-2/Grips (SIDE 7 in L3)

The alphabetic prefixes are listed in Acronym & Abbreviations.



AMA-01X

AMS-119

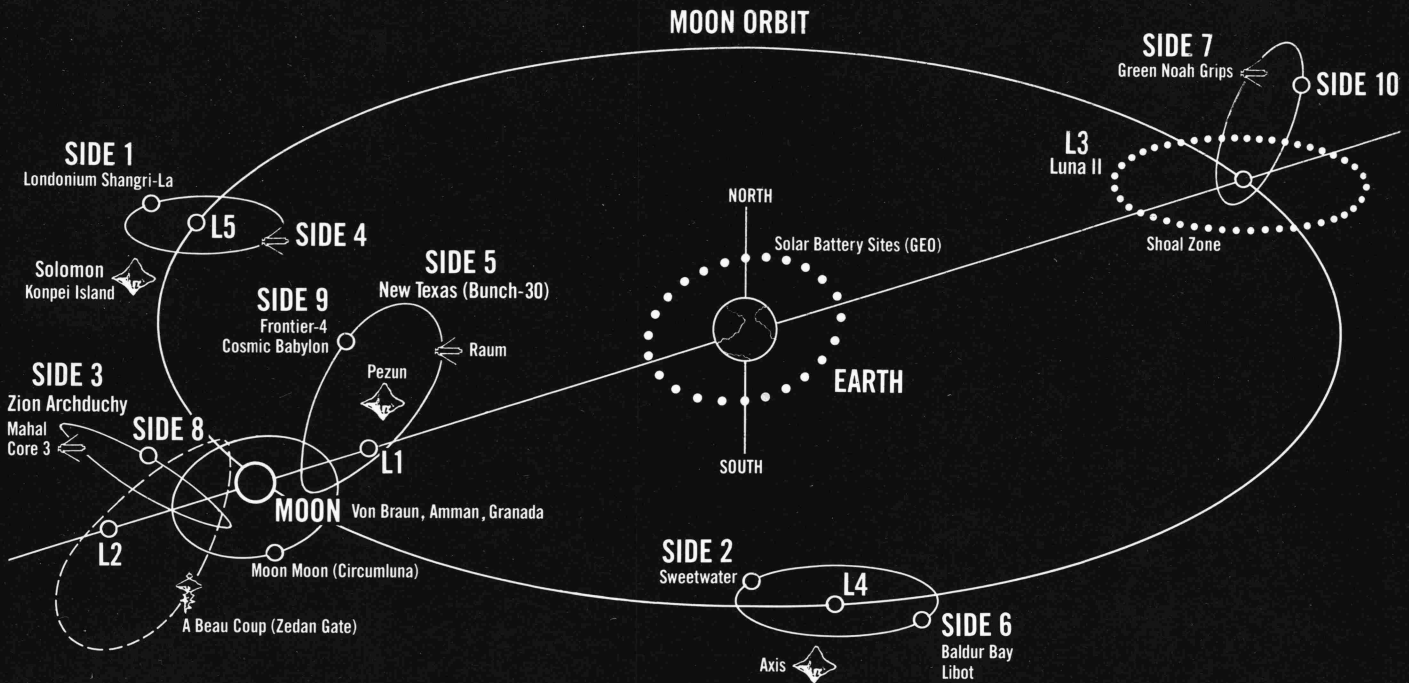
Neo Zion

Neo Zion II

Janru-Fin (VMSAWRS)

Geara-Doga

SPACE MAP U.C.0079 – U.C.0123



MOBILE SUIT GUNDAM

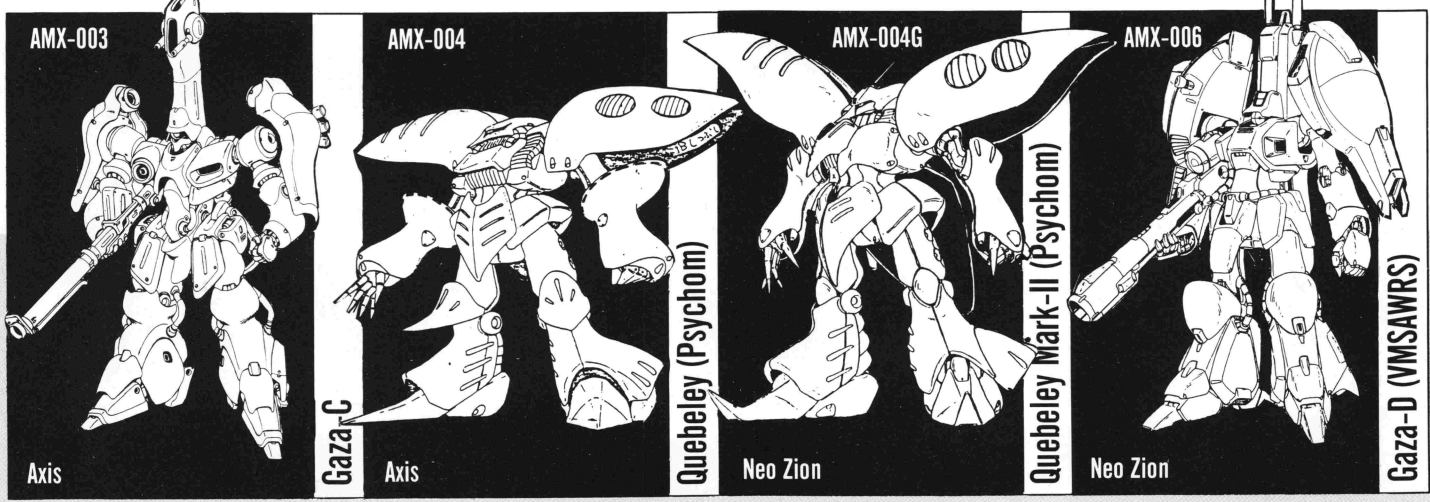
9

been had Jupiter been Luna and Sol been Terra. The discovery was so profound at the time that, to this day, the L4 and L5 points in any orbit are referred to by astronomers as the leading or trailing Trojan points. The Lagrangean libration points are critical to the building of orbital space habitats because they give us a place in which to build. Massive objects placed in the

Throughout the many Gundam films and series, the amount of space colonies has increased dramatically and accurate continuity throughout the stories has been somewhat strained. This map shows the state of the Gundam arena up to U.C.0123, the time of Gundam F-91 which introduced SIDEs 8, 9 and 10.

vicinity of the Trojan points in particular will orbit those points once every 29.5 days while accompanying Terra-Luna around Sol, with little expenditure of irreplaceable propulsive mass. The five

Lagrange points thus offer zones of stability in which a space habitat can orbit without frequent and expensive course corrections.



MOBILE SUIT GUNDAM CENTURY

Developing Sound Habitats

The idea of an orbital space habitat was first presented in Edward Everett Hale's **The Brick Moon** (Atlantic Monthly, Vol. XXIV, Oct-Dec, 1869). It was carried on in Jules Verne's **Off On A Comet** (1878) and Kurd Lasswitz' **On Two Planets** (1879). The concept was described from a technical viewpoint by Konstantin Tsiolkovsky, first as science fiction in **Dreams Of Earth and Heaven, Nature and Man** (1895). Tsiolkovsky went on to present the first truly scientific rationale for the concept, expanding it to include rotation for artificial gravity, use of solar energy and greenhouses with a closed ecology for food and air in **The Rocket Into Cosmic Space** (1903, Na-otchnoye Obozreniye [Science Survey]). The idea of a "space station" in geosynchronous orbit was introduced in 1928 by Hermann Potocnik Noordung's **The Problem Of Space Flight**, which proposed a 30-meter rotating wheel called **Wohnrad** ("Living Wheel"). This concept was updated and popularized by Wernher von Braun in his article **"Crossing The Last Frontier"** (Colliers, March 22, 1952). It returned to the realms of science fiction in Arthur C. Clarke's **Islands In The Sky** (1952), but was picked up again by Darrell Romick's paper **Manned Earth-Satellite Terminal Evolving from Earth-to-Orbit Ferry Rockets (METEOR)**, presented at the VIIIth International Astronautical Congress in Rome in September, 1956. Clarke expanded the idea of orbital habitats to include the Lagrange libration points in **A Fall Of Moondust** (1961).

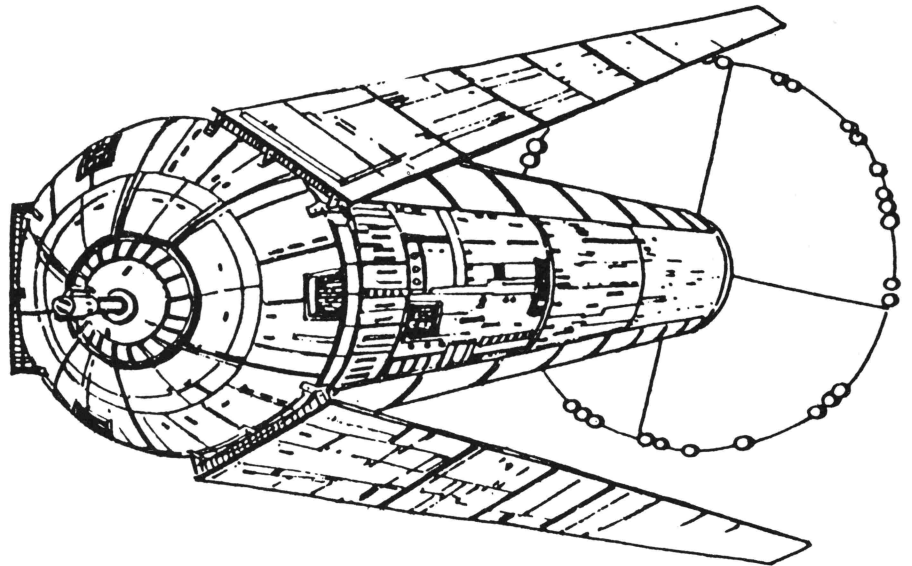
In 1963, Dandridge Cole presented the idea of hollowing out an ellipsoidal asteroid about 30 kilometers long, spinning it on its major axis for pseudogravity, reflecting sunlight inside

with mirrors and landscaping the interior. Science and the popular press, however, continued to concentrate on Von Braunian space stations, which had been popularized by Stanley Kubrick's epic film, **2001: A Space Odyssey** (1968). In 1971, Henry Gray proposed expanding the hub of such a station into a cylindrical habitat called a "Vivarium" and went so far as to have the idea patented (U.S. Patent 3,749,332 dated 31 July 1973). The first formal studies were conducted in 1975 with a 10-week program in systems engineering design conducted by NASA and the American Society for Engineering Education. This resulted in a 185-page report called **Space Settlements: A Design Study** (1977, NASA SP-413). It proposed several types of space habitats, from a torus design submitted by Stanford

ranging from **Life** and **The Saturday Evening Post** to **National Geographic** and **Popular Science**. It was still viewed as science fiction, however.

The technical director for the NASA design program, Princeton University professor Gerard K. O'Neill, expanded these ideas even further and popularized them in **The High Frontier: Human Colonies In Space** (1978, Bantam, ISBN 0-553-11016-0). O'Neill presented three designs which he saw as evolutionary stages: **Island One**, a sphere; **Island Two**, a cylinder produced by expanding Island One from the equator in a process called "space tunneling;" and **Island Three**, the classic "sunflower" design now commonly known as the "O'Neill Cylinder."

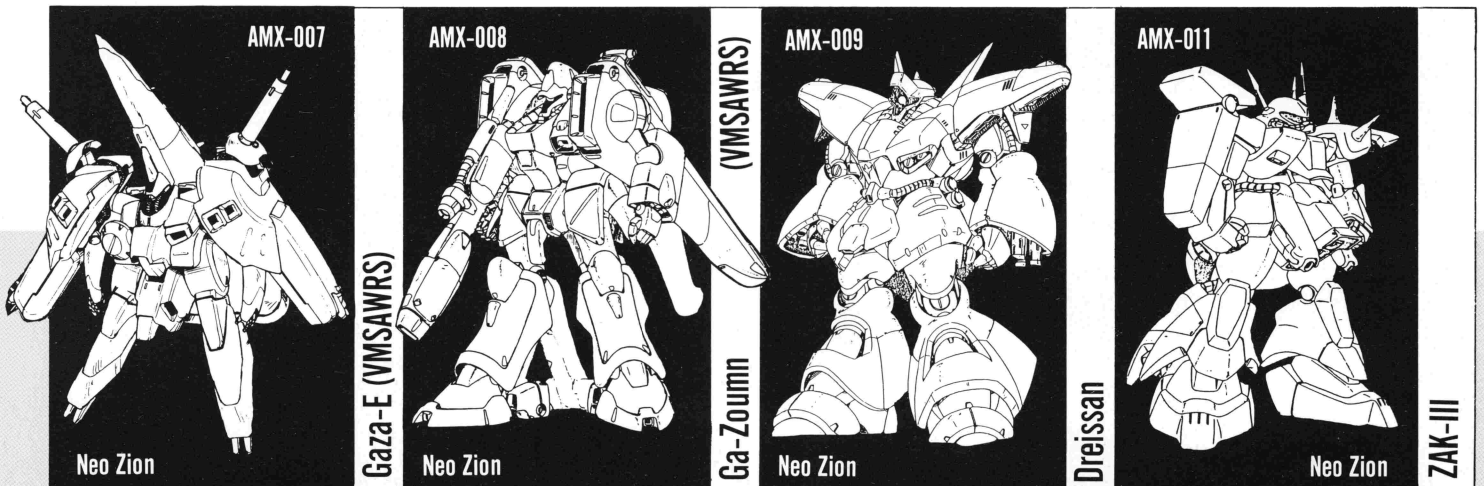
The High Frontier also reprinted Rick Guidice's paintings, with additional line art



University students that expanded Von Braun's space station into a self-sufficient "space island" to a cylindrical design based on Romick's terraformed asteroid. The designs were illustrated in full-page paintings by Rick Guidice, which were later reprinted in mainstream magazines

The GUNDAM 'O'Neil cylinder' space station in all its glory.

by Donald Davis. Tomino drew heavily on this material for the background of the GUNDAM saga. Some of the backgrounds



in the original series appear to be direct “swipes” of Guidice’s paintings. The O’Neill Cylinder became the basis for the more modern space colony design of the “present” (i.e., “Universal Century” Year 0070 and beyond) while Gray’s “Vivarium” became the basis for the older space colonies built a generation earlier (circa UC 0035).

“It’s Life, GM, But Not As We Know It!”

O’Neill or “Space Island” habitats are domed cylinders 63 kilometers long and 6.3 kilometers in diameter, with an average population of 36-million people. The cylinder is rotated on its long axis at two RPM to simulate Terrestrial gravity for the people living inside. Orbiting with one end facing the sun, it’s divided into six alternating “ground” and “sky” panels. Three mirrors angle outward from the shadow end to reflect sunlight through the translucent “sky” panels to the landscaped “ground” panels opposite them. Seventy-two solar power stations (SPS), dish-like solar energy concentrators a kilometer across and half a kilometer deep, form a bright ring around either end, connected by six radial spokes and generating a gigawatt of power each. Docking ports at either end rotate contrary to the colony proper, maintaining a “stationary” position relative to incoming spacecraft. Laser beacons line the one-kilometer approach path. The colonies run on a 24-hour clock set to “Universal Time, Coordinated” (Greenwich Mean Time adjusted to the Terrestrial equator), with “sunrise” at 06.00 UTC and “sunset” at 18.00 UTC. Day and night cycles and even seasonal changes can be simulated by varying the angle and pitch of the external mirrors. Any Terrestrial climate can be simulated,

but generally the air temperature is held between 15 to 25 degrees C (60 to 80 degrees F), with a relative humidity of 40 to 60%: the sort of climate that southern California promises but seldom delivers. The ground temperature ranges from 5 to 50 degrees C (40 to 125 degrees F), with ground water temperature falling midway in between at 10 to 40 degrees C (50 to 105 degrees F).

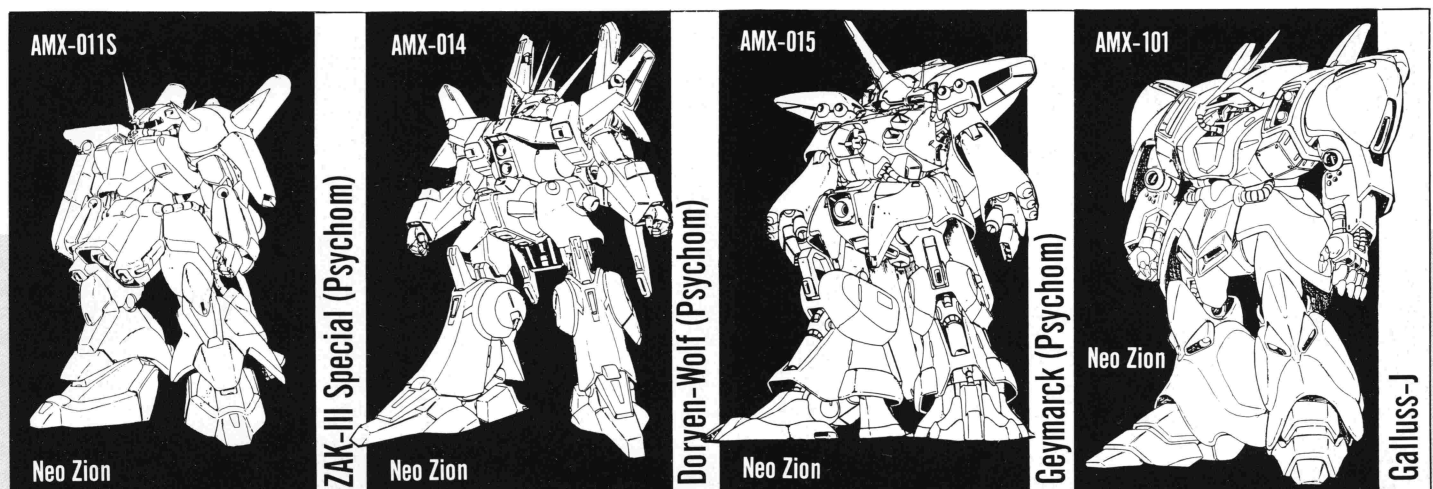
The four points of the compass within a space colony are spinward, antispinward, sunward and shadeward. Anyone standing on one of the ground panels will see the sun travel from the antispinward side of the opposing sky panel to the spinward side, but the illumination will travel from spinward to antispinward. Thus, spinward is regarded as east and antispinward as west, with the sun appearing to travel backward across the sky, “rising” in the west and “setting” in the east. Since most space colonies rotate clockwise as viewed head-on, sunward is regarded as north and shadeward as south. Up is, of course, toward the central axis; down is toward the cylinder wall. Gravity is simulated by radial acceleration, which creates some interesting side effects. Since weight is now a function of acceleration, walking in the direction of the spin (spinward or spin-plus) makes one heavier and seems like going uphill, as the acceleration of one’s forward motion is added to the radial acceleration of the colony itself. Conversely, walking against the spin (antispinward or spin-minus) makes one lighter and feels like going downhill, as the acceleration of one’s forward motion counteracts the standard radial acceleration. Nodding or shaking one’s head produces an illusory feeling of movement, similar to the feeling one gets standing in the surf as a wave goes out, the direction of which is

dependent on one’s orientation relative to the direction of the spin. Vertigo and motion sickness may thus result from any sudden movement of the head, such as a simple nod or headshake.

Sport becomes complicated. A ball thrown in any direction will veer antispinward, as will any free-falling liquids. (“You don’t spit into the spin!”) One can’t jump straight up and down due to this antispinward veer. A jump to spinward might land one back where one started, while a jump to antispinward might carry twice as far as one along the axis of rotation, toward either of the cylindrical colony’s endcaps. All ground water, such as artificial rivers and streams, also flows antispinward, even if that is, at times, uphill in actual fact. Falling water veers antispinward as well, making for weird (from the mundane viewpoint) fountains and cascades. The dynamics of air flow, however, are not so straightforward.

“The Weather Will Be Dry Unless It Rains”

Even the most idyllic “temperate” colony has a distinctive weather cycle. The northern end of the colony, facing the sun, becomes hotter than the southern end, facing away from the sun. The heated air at the center, in zero-gravity and unaffected by the radial acceleration, flows inward along the axis toward the southern end, where it then cools and flows back along the colony wall, picking up the radial acceleration and veering spinward as it goes. The net result is a clockwise, corkscrew spiral running from south to north along the wall and a cyclonic stream running north to south along the axis. This is perceived as a prevailing “southwester” by the inhabitants.



Meanwhile, the sun shining in through the sky panels onto the ground panels heats the colony wall. The layer of air directly above the colony wall rises toward the axis, but veers spinward due to the radial acceleration picked up from the wall, curving over and down as it cools and flows back down toward the colony wall. The result is a series of clockwise helices running south to north between the wall and the axis, perceived by the inhabitants as regular gusts and lulls in the prevailing wind ... but only during the twelve hours of simulated daytime.

When the sun is reflected away from the colony during the twelve hours of simulated night, the heat driving the helical process is removed and the cyclical gusts subside. Previously warmed air now cools and falls toward the colony wall, where it interferes with the prevailing southwester. This is perceived by the inhabitants as unpredictably variable crosswinds.

The dynamics of temperature, humidity and rotation are such that the "island effect" seen on Earth is also duplicated in the "islands" of space: a heavy rainfall occurs every "day" at 10.00, 13.00 and 16.00 UTC, lasting no more than five minutes per shower, as evaporated ground water reaches the saturation point and condenses spontaneously.

(This is why Chris Mackenzie and Al Izuruha get soaked in a sudden downpour in the first episode of GUNDAM 0080) Even though Tomino refers to the sky panels as "river" areas in his novels, there is one consequence of precipitation within an O'Neill Cylinder that seems to have been overlooked to date: anything that falls onto a ground panel falls onto a sky panel as well, so, when it rains, the sky panel will fill with water! This accumulation of water may not evaporate

immediately and may never evaporate completely, with unpredictable effects on the subsequent refraction of sunlight into the colony.

One solution would be to permanently fill the sky panels with water, such that they double as "lakes" or "reservoirs" between the ground panel. Water has the same refractive index as glass, so clarity and focus be unaffected, but it will never be mottled by wet and dry areas as would plain glass. This scheme has the added benefit of freeing up a larger area of the ground panels for use as solid land. It also opens up the possibility of a unique tourist attraction: a glass-bottomed boat across a sky/lake panel, with a view of space "below" and scenic landscape arching high overhead. (Unless, of course, it's raining...)

While most colonies regulate their weather in some fashion, others purposely randomize it to maintain a more "natural" and unpredictable environment. Storms and even blizzards are not only possible but in some cases promoted, usually on a "seasonal" basis, though even the most carefully regulated weather system occasionally goes awry. Colonies that follow the Terrestrial seasons are synchronized with the northern hemisphere.

(This explains the snowfalls in Frontier-3 in GUNDAM F91 and why Zion infiltrator Bernard Wiseman's claim to be from Sydney, Australia backfires in third episode of GUNDAM 0080)

East Side, West Side, All Around The Town

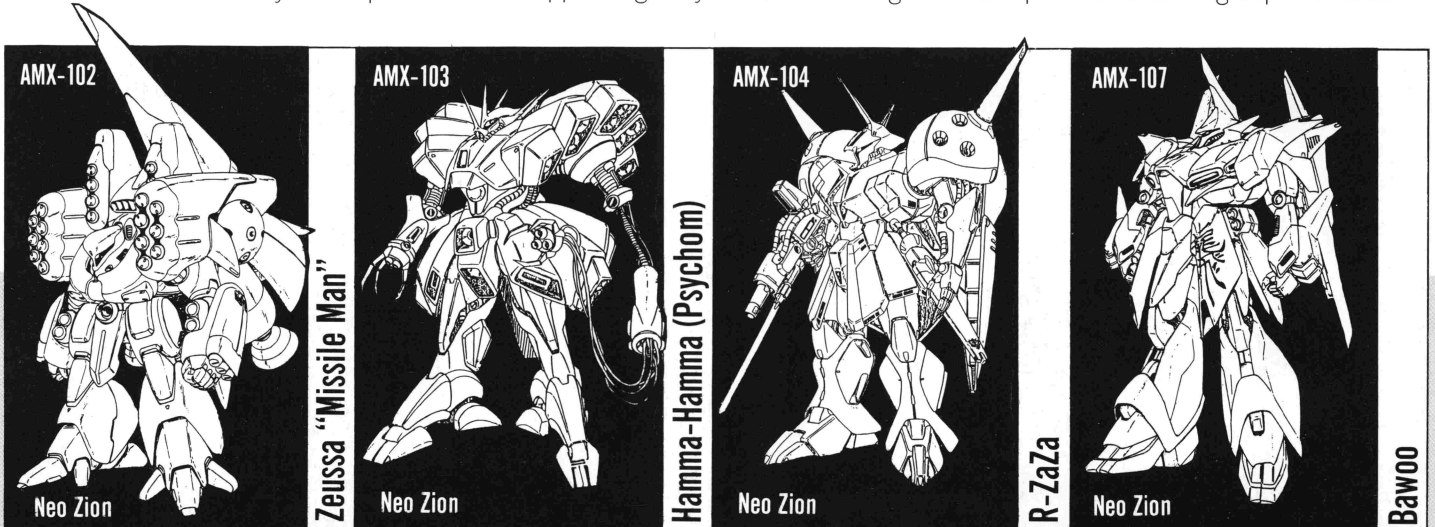
Because the endcaps of the cylinders are domed, each of the "ground" panels has what, from the inhabitants' point of view, appears to be a "mountain" at either end. The apparent gravity varies from one "g"

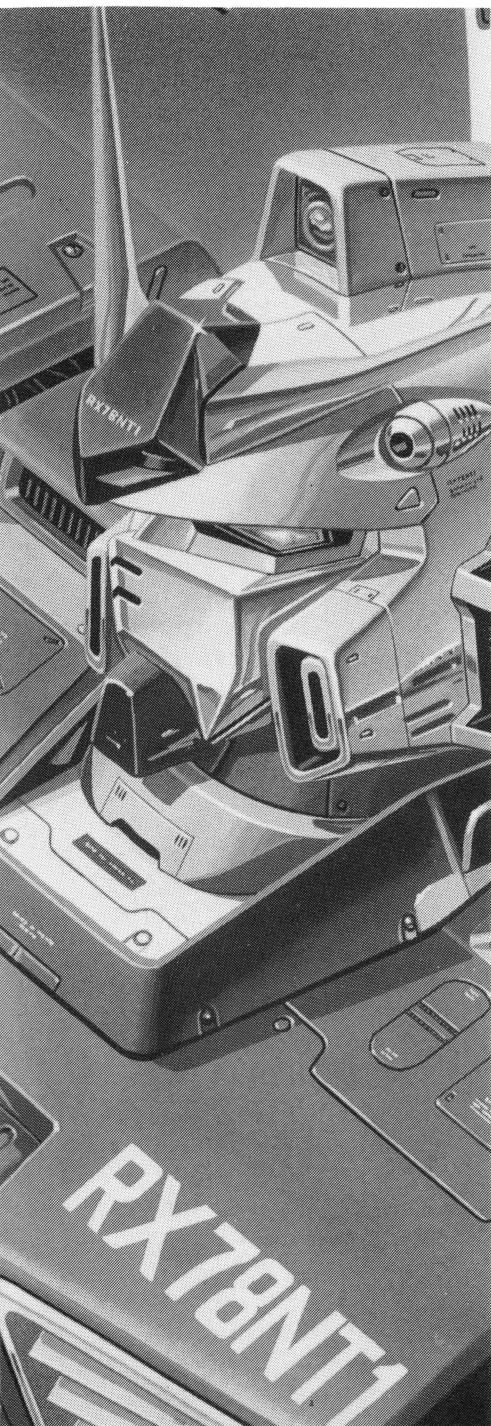
at the base of the mountain to zero-g at the apex. The drop-off is logarithmic rather than linear: at the 45-degree point midway up the mountain, the pseudogravity is 70% (0.7-g). The mountains and the "flatlands" between them are landscaped to an idyllic green splendor, supporting a number of civic centers with a fixed population of 3-million people each.

Since the spacecraft docking ports are necessarily at the center of the endcaps, in line with the axis of rotation, six "spaceport" or "harbor" civic centers are built at the bases of these mountains, with residential suburbs spreading out into the flatlands toward the equator and up into the "foothills" toward the docking port. In a reversal of the mundane trend, it is the "hillside" which is the less desirable, "poor" side of town.

In all but a few colonies, three "midland" civic centers are built at the equator, midway between the endcap harbors. In more "developed" colonies, six more "inland" civic centers arise between the equatorial midlands and endcap harbors. Each colony thus contains at least six and as many as 27 civic centers, each with its own distinct flavor and identity, as a safeguard against inbreeding and cultural stagnation.

Colonies with a minimum population and development (9-million people in six civic centers) are classified as "Rural" and used both as resorts and extraterrestrial wildlife preserves. The "Suburban" (27-million people in nine civic centers) and "Urban" (45-million people in fifteen civic centers) colonies are the norm, which gives rise to the "36-million average" population figure. Only a small percentage of "Megapolitan" colonies (81-million people in 27 civic centers) have been built, usually as capitals for an entire group of colonies





in mutual orbits. Transportation within the colony is by the ubiquitous "elecar" or electric-powered car, which range in size and power from a two-seat "go-cart" to a containerized cargo "mono-wing" truck. Powered by a fuel-cell that burns hydrogen and oxygen to produce electricity and water-vapor, which can be broken down and recycled almost endlessly, they are clean, quiet and economical. Airtight "linear cars" traverse the outer hull in a manner analogous to the underground, riding on superconducting magnetic-levitation ("mag-lev") rails and admitting a spectacular view. A smaller linear car system connects the sunward docking port with the ring of solar power stations for maintenance and tourism.

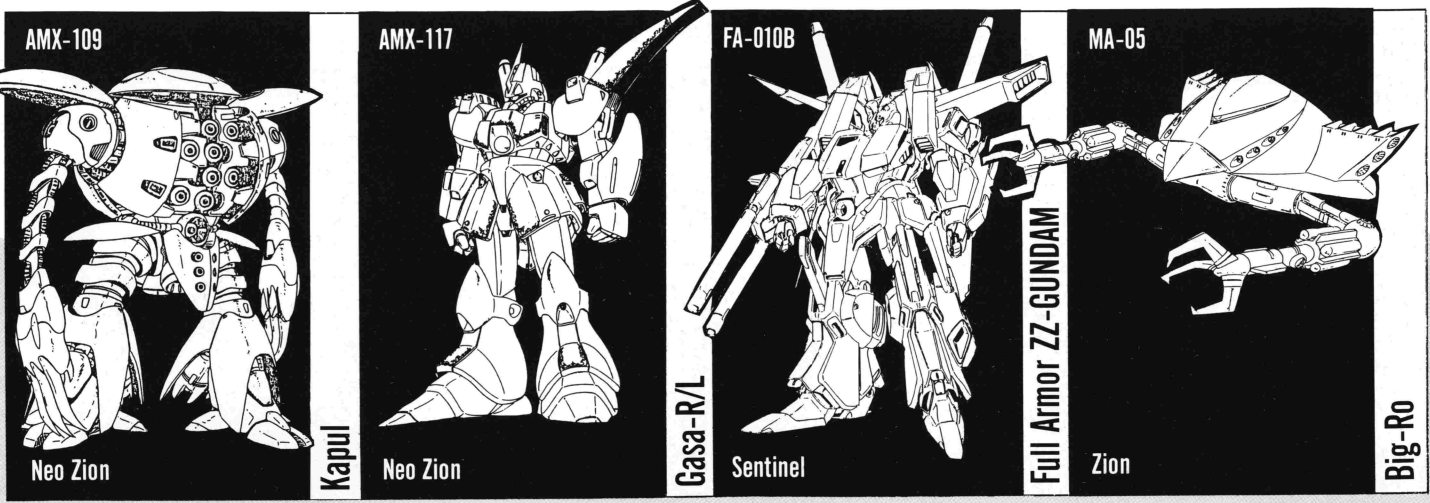
How The Other Half Lives

As mentioned earlier, the O'Neill Cylinder or "open type" space colony was established as the most modern design. Earlier models, such as Zion, follow the Gray "Vivarium" or "closed type" design: a windowless cylinder with flat ends, 36 kilometers long by 6.3 kilometers wide, where sunlight gathered from a ring of SPS around the equator is refracted through translucent optical "pipes" into a central radiant core to illuminate the inner hull, which is a single "wraparound" landscape. While the volume of these "tin can" colonies is half that of a comparable open-type O'Neill Cylinder, the population density is the same because the entire cylinder wall can be used. The weather dynamics are also about the same, since the same physical principles apply. The visual effect is another story, however. A closed-type colony seems much more confined and artificial, less spacious and congenial, than its open-type counterpart.

The civic centers tend to be broad bands of urbanization, rather than separate communities: two in the Rural type, three in the Suburban, five in the Urban and nine in the Megapolitan. (This visual aspect accounts in part for the more "military" or "industrialized" look of the Megapolitan closed-type colony of Zion, in contrast with the comparatively "peaceful" or "rustic" appearance of its equally Megapolitan but open-type counterparts. "A cheap cinemagraphic trick," perhaps, but an effective one.) Attitudes are shaped by environment. As we shall see, the space colonies are "open" and "closed" in more ways than one.

SIDE By SIDE

In the GUNDAM world, the term "space colony" is synonymous with "space island" and refers to an individual orbital habitat of any type, not to a collection of habitats as the name suggests in English. Like Terrestrial islands, a space island is a world unto itself with a complete, self-contained ecology. All of the necessities of life are recycled somewhere within, with no need of replenishment from without. Inhabitants of these colonies are called **Spacenoids**; their Terrestrial counterparts are **Earthnoids**. Individual space colonies are thus "city-states" or "provinces" of a larger "region" made up of as few as two and as many as ten such units ballistically coupled within the same orbit. This regional unit is called a "Bunch" and several such Bunches in mutual orbit within the same Lagrange point form a "nation" of sorts. This national unit is called a "Space Island Domestic Envelope" or "SIDE." More than one SIDE may orbit within the same Lagrange point, but their orbits will be as separate as if they were in different



AMX-109

Neo Zion

AMX-117

Kapul

Neo Zion

FA-010B

Gasa-R/L

Sentinel

MA-05

Full Armor ZZ-GUNDAM

Zion

Big-Ro

regions of space entirely. The actual locations of the SIDEs vary according to source. In Frederik L. Schodt's translation of Tomino's GUNDAM novels, SIDEs 1 and 4 are at L5, SIDEs 2 and 6 at L4, SIDE 3 at L2, SIDE 5 at L1 and SIDE 7 at L3. Z-GUNDAM, on the other hand, places SIDE 4 at L1, SIDE 5 at L4 and SIDE 6 at L5. Since there is equal evidence either way, I've arbitrarily decided to go with the original Tomino novels in this regard. By UC 0123, SIDEs 8, 9 and 10 had been built at L2, L1 and L3, respectively, and there were two SIDEs to every Lagrange point. (Ahem!)

A Rock In A Herd Place

Large asteroids were also moved into Lagrangean orbits and excavated as habitats. Between UC 0035 and 0045, the asteroid Juno was moved into L3, directly opposite Luna, and renamed Luna-2. At 250 kilometers in diameter, Luna-2 is a thousand times the size of any manufactured habitat and material excavated in the process of colonizing it was used to build the subsequent manmade colonies. Its creation is the greatest feat of engineering to date in the GUNDAM world, comparable to the Panama Canal in present time. SIDE 7 can be more correctly said to be in orbit around Luna-2 rather than in free orbit within L3 proper.

Zion became the foremost developer of asteroid habitats, primarily as military bases. Two asteroids were fused together to form the great Zion fortress A Beau Coup in L2, opposite SIDE 3. The asteroid Solomon was moved to L5, midway between SIDEs 1 and 4, as a garrison outpost. The asteroid Pezun was moved into L1, opposite SIDE 5, for the same purpose. The asteroid Axis, originally moved into L4 between SIDEs 2 and 6,

was fitted with apogee motors and turned into a mobile command post in UC 0080. Launched into a cometary orbit, it circumnavigated Jupiter and returned to L4 in UC 0087.

Inconstant Moon

There are a number of "city-states" and military bases on Luna, often co-located, which play an important part in the GUNDAM world. They are usually built within craters, apparently on the theory that asteroids, like lightning, don't strike twice in the same place. Each is a self-contained Lunar colony.

Lunar city-states are generally quite large and extend for several kilometers below the surface in distinct levels, from the spaceport and industrial zones lining the crater itself through commercial and residential districts to the hydroponic gardens and farms at the bottom. Sunlight is "piped" in through fiber-optic viaducts, creating an illusory sky over a vast atrium that serves as the outdoors for the inhabitants, called Lunarians.

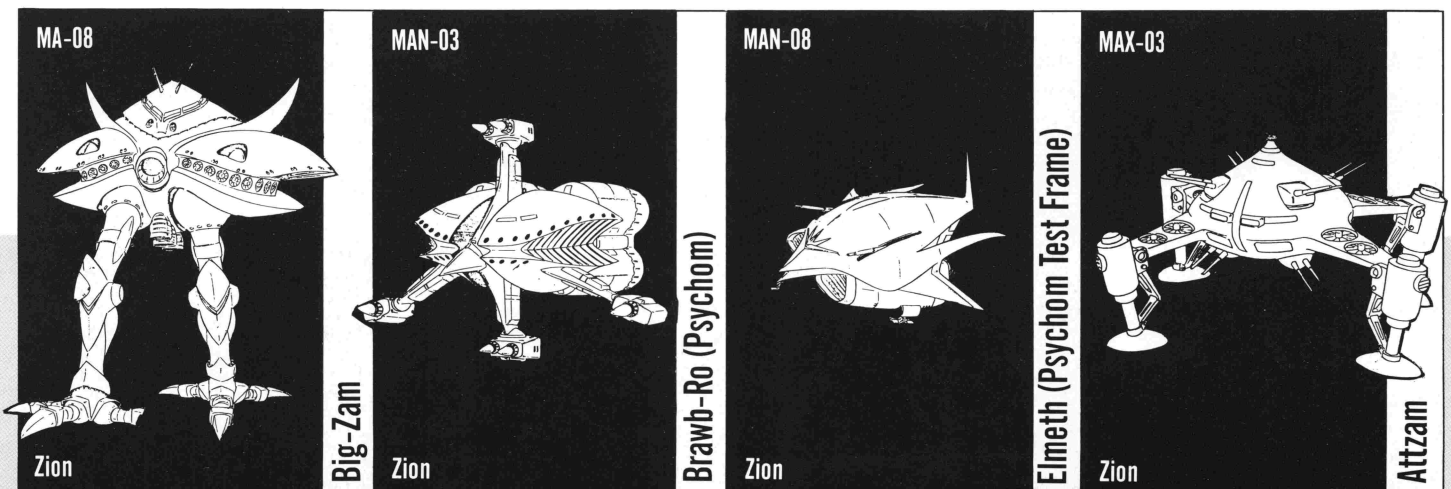
The first and foremost Lunar colony is Von Braun City, which is located in the Cayley crater near the Apollo 11 landing site of "Tranquility Base" where Neil Armstrong and Edwin "Buzz" Aldrin put the first human footprints on Luna. It's a maxim of the GUNDAM world that whosoever controls Von Braun also controls Luna. Von Braun is the closest thing to a capital the Lunarians have; the Athens of the Lunarian city-states.

The Zion military base at Granada is the next most strategic site on Luna. It's located in the Tsiolkovsky crater on the side of Luna that always faces away from Terra, in a direct line with Zion itself. It commands the same prominence in Farside that Von Braun does on Nearside and, like Von Braun, changes hands

several times after UC 0079. (In his GUNDAM novels, Tomino placed Granada in the "Soviet Mountains" on Farside, but this was the result of poor research. The line of brightness originally named the Soviet Mountains by scientists interpreting the first pictures sent back by the Russian orbiters in the 1960s was identified as a long "ray" by Mariner 10 in 1973. The actual location of Granada is rarely specified anymore, but Tsiolkovsky is the most probable locale.) Several Mobile SUITS were developed by the Zion Air Kommand facilities at Granada. Anaheim Electronics, developers of the GUNDAM Mobile SUIT series, is based jointly in Von Braun and SIDE 7. Both groups made extensive use of Lunar materials in their designs, materials that also went into the construction of the space colonies. The most commonly mentioned is Lunar titanium and its spin-offs, Gundarium and Gundarium Gamma, used to make Mobile SUIT armor and shielding.

Other Lunar products include alnico-V, used to make magnetic coatings, and anorthosite, from which much of the glass, aluminum and concrete used in space construction is derived. Radioactive isotopes and free oxygen are also refined and exported. All of these products are launched into orbit using a gigantic electro-magnetic "rail gun" called a mass driver, located midway between Von Braun and Amman City, in the Copernicus crater.

The frequency with which the Lunar colonies changed hands during the various conflicts that became a commonplace in the GUNDAM world and the willingness of the Lunarians to conduct business as usual during these altercations has given Lunarians a reputation as being mercenary, self-



serving, opportunistic and unreliable. In reality, they are fiercely independent and self-reliant, with a strongly cynical disregard for politics bordering on the anarchistic. (This accounts for the attitudes of several characters in GUNDAM 0083 toward Nina Purpleton and her Lunarian colleagues, which becomes especially poignant when her assistant Orville turns out to be the Zion agent in the fourth episode.)

I have a problem with the depiction of the Lunarians in the GUNDAM saga: they're too healthy. The Spacenoids have a number of microgravity zones along the colony axis in which they spend significant amounts of time both at work and at play, but for the most part they live in a Terrestrial environment whose artificial "gravity" helps keep them as fit as their Earthside counterparts. It's quite possible, in fact, that the Spacenoids sustain higher "g" forces than Earthnoids, since it'd be simpler to spin the colony at an even 10 meters per second than at the actual 9.80665 meters per second that constitutes a "standard" gravity. The Lunarians, on the other hand, sustain only a sixth of a gravity their entire lives. It's inconceivable that anyone adapted to the Lunar environment could so much as stand up comfortably on Terra, much less exert themselves in any way.

By Jupiter!

Other colonies in the asteroid belt and moons and rings of Jupiter are implied, but never shown. Paptimus Scirocco captains the Jupiteris, an asteroid-mining/refinery/factory ship half a kilometer long that can literally "eat" a small asteroid and produce a complete Mobile SUIT from the constituent elements with a 24-hour period. He is sometimes referred to as the "Man From Jupiter," but it's unclear as to

whether it's the planet or his ship, which is named for the planet, which is meant by that.

The mobile asteroid base Axis spends over five years in exile in the asteroids near the orbit of Jupiter and strikes an alliance with these distant and apparently overlooked colonies.

(It's possible that these are penal colonies, which would explain their willingness to join common cause with Axis, but I've never seen any suggestion of such anywhere in the Canon.)

Similarly, I've never seen or heard any reference to bases or colonies on or around Mars. This oversight remains a mystery.

Newtypes On The Block

The most difficult concept of the GUNDAM world is that of the "Newtype" human being. Newtypes are nothing more or less than the next step in human evolution; the difficulty in defining them more clearly is that no one is exactly sure what that means. Before you can define the Newtype, you must define Human, which is something that has never been done to anyone's satisfaction. After that, you must determine what makes a Human different from all other life on the planet, then extrapolate along that line. It may be impossible to define it; a mystery with no solution.

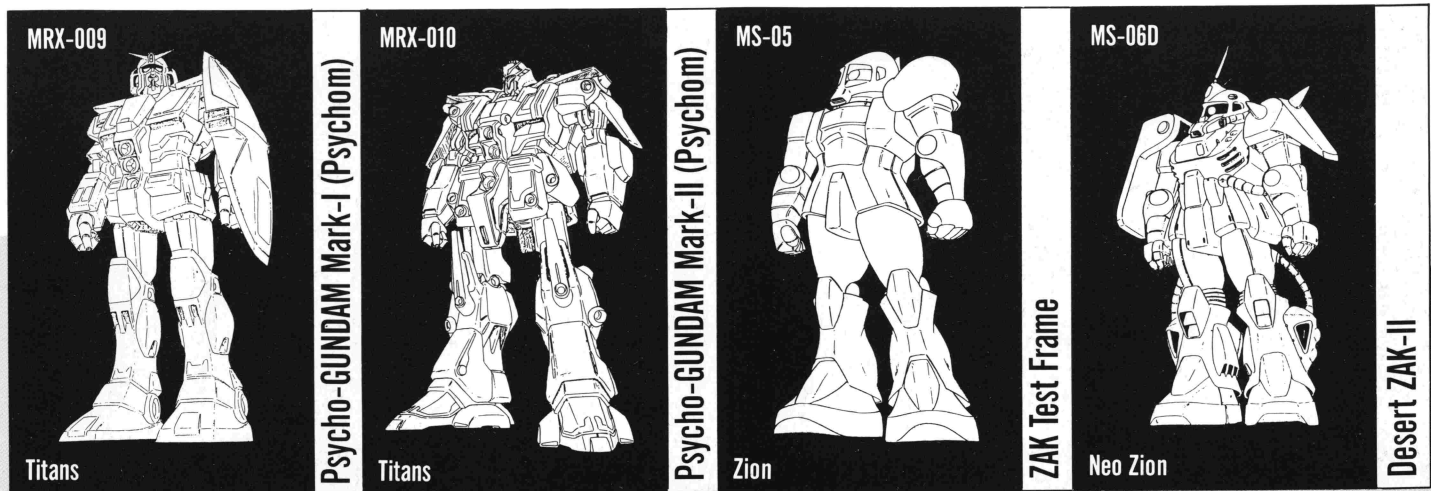
The GUNDAM saga itself is inconsistent in its portrayal of the Newtype, but the general consensus is that Newtypes have an awareness or perception of things that is somehow deeper and more accurate than that of the normal human. This awareness is linked in some way to humanity's emigration into space, although Newtype abilities manifest in Earthnoids and Spacenoids alike. Perhaps the best analogy is that the transition of

life from planet to space involves a change as profound as that of the transition of life from the sea onto the land. Just as viewing the planet from space evokes a genuine change in viewpoint from the ethnocentric to the global, the very act of colonizing space triggered an evolutionary change in mankind's basic mental processes.

Newtypes are characterized by sudden flashes of insight and transcendental awareness, superior mind-and-body coordination, a seemingly-instinctive learning ability (what normal humans would regard as a "natural" talent) and an affinity for machines that extend or enhance physical or mental abilities. As the saga went on, a laundry list of psychic powers became inexorably mixed in with this basic "improvement" on normal human abilities, to the point where the original concept has been all but lost. Confusing the issue still further is the concept of the Newtype "affinity" or "resonance" (also called "recognition"), wherein two Newtypes experience a spontaneous psychic rapport or bonding. A latent or "inactive" Newtype is sometimes "catalyzed" or "activated" by interaction with an actualized or "active" Newtype. These relationships are an important part of the saga.

Newtype potential usually manifests weakly at first, growing stronger over time. There's a strong emotional component to it, such that strong feeling of love or hate or anger or fear produce tremendous surges of power that are both impossible to predict or control. There are some obvious parallels with the "Force" from Star Wars, including the subsequent degeneration of what was at first presented as a Zen-like philosophy into a collection of "psychic" or "psionic" parlor tricks.

Newtypes are almost universally despised



or misunderstood by normal humans, who have developed an inferiority complex and all the stereotypes and superstitions that go with it. Now that the world is united under one banner, anything beyond the Terrestrial sphere is viewed with suspicion and fear. Throughout the GUNDAM saga, there is a recurrent four-way conflict between Earthnoid, Spacenoid, Newtype and (for want of a better word) Oldtype. This undercurrent of animosity is fueled by the "Master Race" credo espoused by Glenn Zavi of Zion and perpetuated by others of his ilk, who use various hatreds to further their own ambitions.

A Particle Of Sense

In UC 0065, Professor Yuri Tereshkovich Minovsky proposed a new type of physics based on class of subatomic particles that absorbed electromagnetic radiation in the longer wavelengths. Confirmed in UC 0069, these Minovsky particles blocked all radio, radar and infra-red signals, but not visible light or lasers. The end result of Minovsky's research was an apparatus that could generate and "broadcast" a particle cloud that neutralized radar and reduced the effective range of any weapon to line-of-sight. Long-distance "electronic warfare" became a thing of the past.

The Minovsky Effect is a key factor in the GUNDAM world, turning the clock back to make "dogfight" combat practical again. Where today's airborne and armored fighters strive to keep their enemy at a distance and gain advantages of range, the warriors of the GUNDAM world work to take the battle to the foe and make use of the traditional advantages of individual skill, mobility, size and weaponry. Single combat between two opponents once again becomes as much a factor as overall

strategy and tactics in determining the outcome of a battle. Battlefield communication is also limited to localized signaling, leaving the combatants on their own, isolated from any distant command or support.

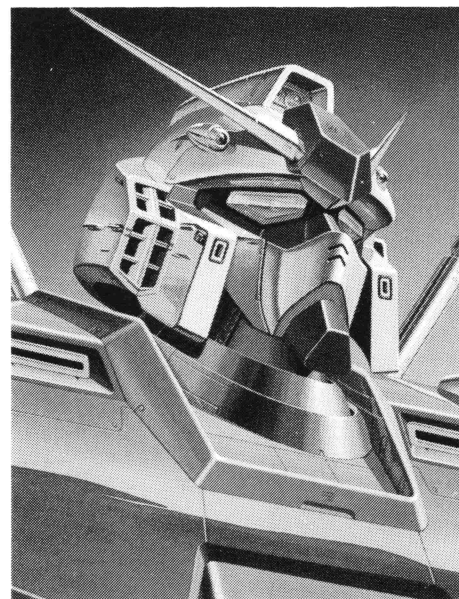
Moreover, the Minovsky Effect made the magnetohydrodynamic (MHD) fusion generator or tokomak possible. The same field that neutralizes radar and radio provides a radiation screen and containment field for thermonuclear fusion. The **Minovsky Type Fusion Power Plant** was the size of a contemporary refrigerator, but powerful enough to run illuminate a moderate-sized city.

As the science advanced, the Minovsky Effect was applied in other areas as well. Gravity was discovered to be subject to the effect, resulting in Minovsky craft that flew by levitation and repelled projectiles thrown against them. Minovsky craft are almost by their very nature "stealth" craft, detectable only by human sight and Newtype senses that defy classification. The element of surprise was back, with a vengeance.

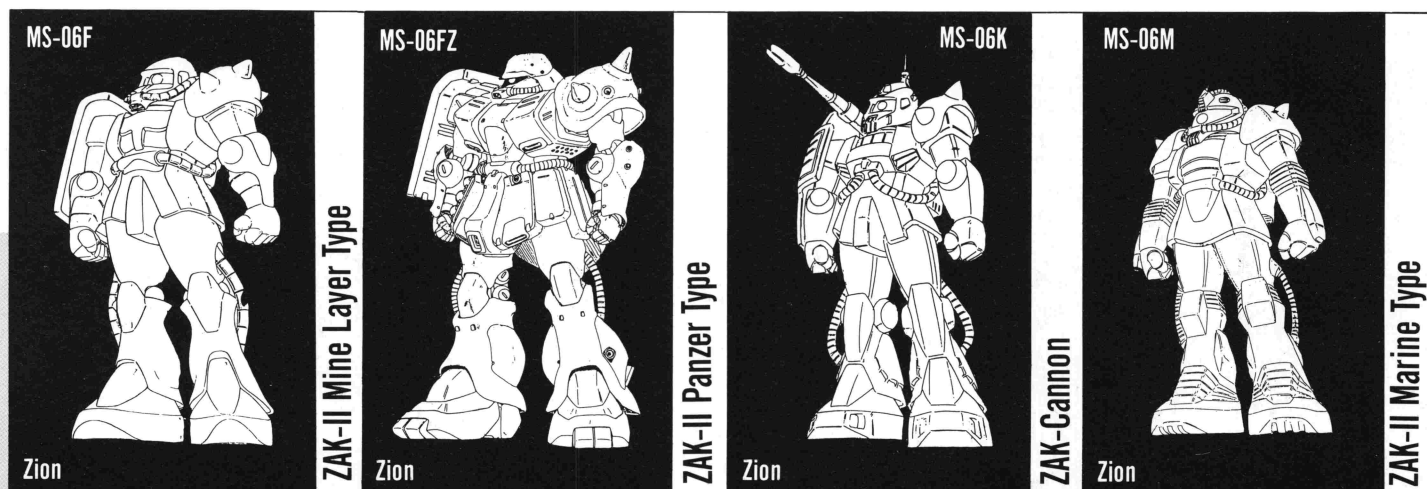
SUIT Your Fancy

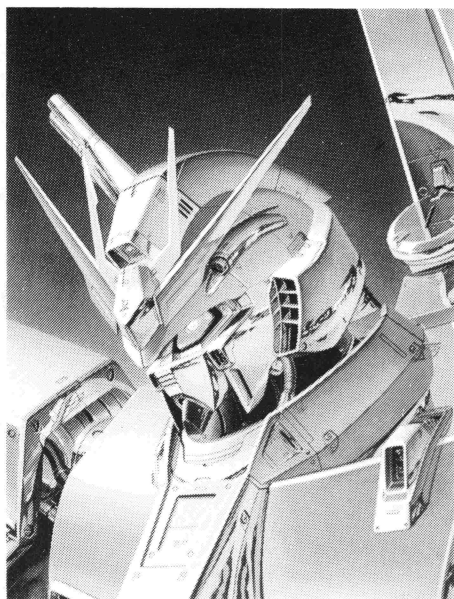
When your only tool is a hammer, you tend to see everything as a nail. Form follows function, but methodology follows form.

The task of building the space colonies required a new set of tools. It was soon discovered that specialized tools weren't effective in the microgravity and vacuum of space. A general-purpose tool that could be adapted to any task was needed, in a form familiar enough to obviate specialized training. That form turned out to be the human body itself. "Waldo" arms, adapted from the original space shuttle's remote manipulator



system, were already in use. "Scavenger pods" (like the space pods depicted in 2001: A Space Odyssey), adapted from deep-sea research submersibles, were the first approximation of an extension of the human form into a general-purpose tool. This eventually led to the Hydro-Skeleton (HS) system, a hydraulic exoskeleton worn over a spacesuit that amplified the strength or size of its wearer's movements. The first hydro-skeletons quintupled an average worker's normal productivity. The next step was to add thrusters for mobility, allowing the operator to move large objects independently. Eventually, it became an enclosed system like the earlier scavenger pods, except that it had legs and feet as well as arms and hands. Hydro-skeleton systems became bigger and more elaborate, until they reached the limits imposed by their fuel-cell power systems. Meanwhile, back on Terra, war machines were becoming more mobile and





adaptable to a wider variety of terrains. In UC 0074, the UNT fielded the MG-4 Depagg Mobile Gun-Carrier, a 120mm cannon turret mounted on six spider-like legs, powered by a Minovsky-type fusion power plant. A walking fortress, its range was greater than that of the “tank-killer” aircraft.

When the space colonies of SIDE 3 declared themselves to be the independent state of Zion in UC 0062, they knew they would need a superior weapon to keep the UNT at bay. The Zion Air Kommand (ZAK) developed an armed and armored hydro-skeleton, using the UNT’s own Minovsky-type fusion power plant to overcome the previous limitations. It was several times larger than a standard hydro-skeleton to accommodate the armaments and reaction motors required for maneuvering in space. They called it the **Mobile Space Utility Instrument, Tactical** or **Mobile SUIT** for short. The first truly practical model, the MS-05, became known as

“ZAK” from the initials of its builders and the name stuck.

The first ZAK was built in UC 0075, but the Mobile SUIT remained a Zion state secret until UC 0077. It was obsolete by UC 0078, totally replaced by the MS-06 ZAK-II. The closest thing the UNT had to the Mobile SUIT was an armed scavenger pod (the VX-76 Space Ball) and two prototype humanoid Mobile Gun-Carriers (the RX-75 Gun-Tank and the RX-77 Gun-Cannon). In response to the ZAK, the UNT began a crash program called “Project V” at their R&D center in SIDE 7 to produce a Mobile SUIT of their own: the **RX-78 General Utility Non-Discontinuity Augmented Maneuvering System** or **GUNDAM**. The rest, as they say, is history.

The War Of The Gargantua

The ZAK-II stood 17.5 meters tall and massed 74.5 tons, armed with a 120mm “handheld” machine cannon and a fusion-heated battle axe (the heat tomahawk or heat-hawk) for close-quarters “hand-to-hand” combat. The GUNDAM stood 18 meters tall and massed 72.5 tons, armed with a 90mm Vulcan gun pod, a “handheld” particle-beam “rifle” for distant targets and a shield and two particle stream projectors (the beam saber) for in-fighting. If the dimensions sound familiar, take the average human and multiply the height in meters by a factor of ten and the mass in kilograms by a factor of one thousand.

The Mobile SUIT is simply a 10:1 scale mechanical replica of a human body, proportional even to the square-cube ratio.

Like space-age samurai, the Mobile SUITs faced off to decide the fate of their world. In some regards, the history of the GUNDAM world is the history of the Mobile SUIT in general and the GUNDAM-

series Mobile SUIT in particular.

Even the language changed to reflect it. The standard space suit, developed from the NASA Self-Contained Atmospheric Pressure Ensemble (SCAPE), became known as a “normal SUIT” in contrast to the Mobile SUIT. A “pilot SUIT” was a normal SUIT optimized for someone operating a Mobile SUIT. The successor to the hydro-skeleton, a down-sized Mobile SUIT powered by a fuel cell, was called a “petty” Mobile SUIT. Home-built “junior” Mobile SUITs were used in high schools to familiarize aspiring youngsters with the new technology and train the next generation of pilots.

At the other end of the scale, Mobile SUITs became more and more powerful and Mobile SUIT “variations” began to appear: Full Armor, Full Burner, Perfect, Refined, Variable, Zeta, Double-Zeta. The “extreme” Mobile SUIT, capable of transforming into a starfighter and armed with a “handheld” cannon more becoming of a battleship, became the norm. A new class of Mobile SUIT, less humanoid but even more maneuverable, developed as an off-shoot of the original technology: the **Mobile Armor**.

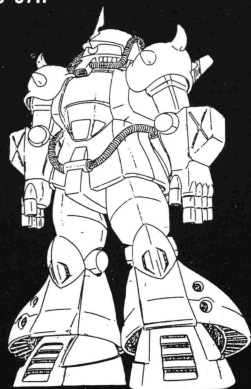
The war-driven need for faster and more powerful Mobile SUITs created a need for faster and more effective pilots. Newtypes had a knack for that sort of thing and were soon being recruited specifically as Mobile SUIT pilots. Eventually, Mobile SUITs were designed to exploit Newtype talents more directly, SUITs that could be controlled directly by the will and vision of the pilot. Remote weapons controlled by Newtype energies were added. Soon, SUITs that only a Newtype could operate were built. Like other technologies before it, the advent of the Mobile SUIT would change the history of its world.

MS-06V



Zion

MS-07H



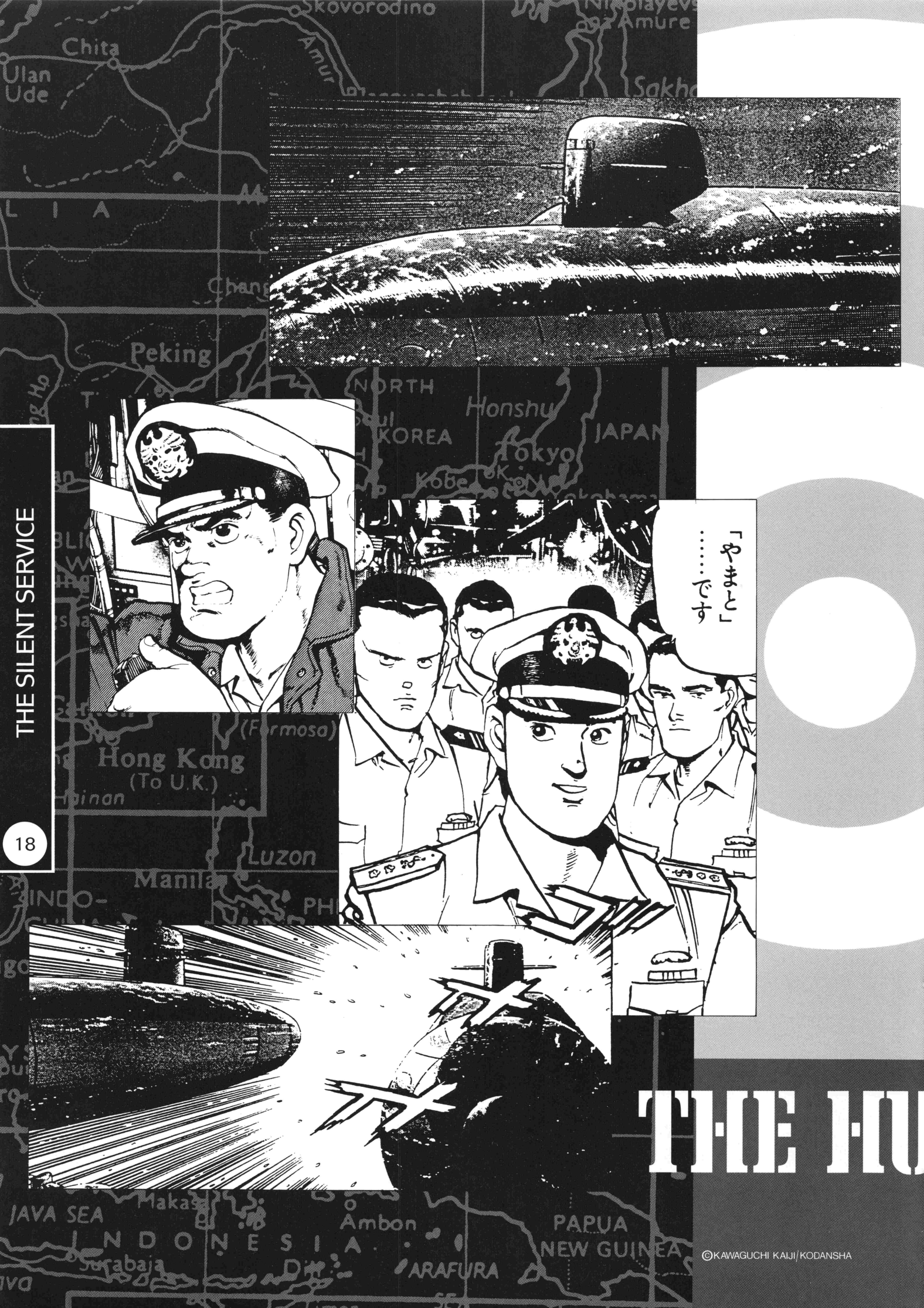
Titans

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NEXT ISSUE

Mobile Suit GUNDAM Century – Part 2

The history of the Gundam world including a story timeline that links the entire saga together.



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THE SILENT SERVICE

18

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In the depths of the ocean, one man pushes the world to the edge of armageddon in a deadly game of nuclear poker...The Captain of a ballistic missile submarine, capable of launching multiple ICBM's, he leads his pursuers on a dangerous chase as he races across the sea to gain his own kind of freedom...

You'd be forgiven here for thinking that the above is an element of the novel and movie "The Hunt For Red October" – and you'd be wrong. This is a fragment of a far larger story, a military manga that has sent shockwaves across the industry, and beyond into the real world.

This is **The Silent Service – Chinmoku-no-Kantai**.

Created by author and artist Kaiji Kawaguchi, winner of the Kodansha publishing house's manga award in 1990, *Silent Service* is a modern-day military fiction tale in the style popularised by Tom Clancy, Frederick Forsythe, Mark Joseph et al. Serialised in the weekly Japanese manga magazine *Comic Morning* since 1988, and still going strong, the story and its politically challenging plotline have been the focus of much media attention, both in the West and at home in Japan. To explain the controversy behind *Silent Service*, you must first examine the elements of the plot.

The story begins with a collision between a Japanese and a Russian submarine, in which the Japanese sub sinks with all hands – or does it? As the introduction progresses, it transpires that the incident is a smokescreen, shielding a secret project between the "hidden" government of Japan and the US Navy to launch Japan's first nuclear submarine, without the knowledge of the public at large. But no sooner does the sub begin its sea trials, than its commander, Captain Shiro Kaieda, leads his crew to take over the sub, and run for deep water. In subsequent issues, Kaieda tangles with the American navy, running rings around their subs and

ships as they deperately attempt to capture him and his cargo of nuclear missiles. Re-naming his sub *Yamato*, Captain Kaieda declares his vessel an independent state, heightening nuclear tension around the globe, pushing the governments of the world steps closer to conflict. Finally, after trouncing the fleets of the Soviet and American navies (sinking the aircraft carrier *Midway* and the battleship *New Jersey* in the process!) the *Yamato*'s captain reveals his true intentions – to force the nuclear powers of the world to disarm their weapons. The plot thickens when the Japanese Prime Minister allies with Kaieda and offers to place all of Japan's Self-Defence Forces under United Nations command to accomplish that, attempting to replace the United States as "GloboCop" – the world's police force. American response is less than warm, and tensions flare as the *Yamato* sails back to sea, pursued by hunter-killer subs intent on destroying the renegade...

Artistically, Kawaguchi's presentation of contemporary military hardware and equipment is excellent, as he draws attack submarines of all nationalities, destroyers and frigates, battleships, aircraft carriers, helicopters and jet fighters... His views of the cramped interiors of nuclear subs accurately convey the atmosphere of tension around the characters; even the uniforms are detailed, right down to the shoulder braid on the uncannily always-pristine Kaieda. The style is crisp and uncluttered, working well to highlight the technology of the world's navies, as well as their men. The action sequences are always swift and fluid, and the constant baseline of danger is always evident.

The only other military manga that has been widely seen in the West is the air war drama *Area 88*, and although some similarities can be drawn between the lead characters, *Silent Service* is a much more mature and serious piece, challenging the reader to think on what

they read after they have finished. With the accurate and engaging art, and the roller-coaster plot, *Silent Service* is indeed a potent combination. The manga has passed beyond its fourteenth volume, with well over two hundred episodes under its belt (about four, thousand pages of art!) and it's still going strong. Currently, all foreign language rights are available for the book, but one can wonder, given the political content of the manga, how likely translation will be.

In many ways, *Chinmoku-no-Kantai* can be thought of as something of a modern-day "Captain Nemo" with nuclear-tipped ICBM's intent on frightening the world into disarmament, as opposed to merely sinking ships. The somewhat "nationalist" directions of the plot have caused the manga to be raised in sessions of the Japanese parliament, and indeed, the story does touch on several contemporary political bugbears, including the relationship between Japan and the U.S.A., now fifty years down the line from World War II. Often, the manga makes uncomfortable, but compelling, reading, portraying so realistically the terrifying possibility of a rogue missile submarine in the hands of an intelligent man. It is difficult to put a handle on the character of Kaieda as he is principled yet defiant, charismatic yet subtle.

Although the title has been slated by some critics as being "Anti-American" and jingoistic, it's important to realise that the story could not be told in any other way than as it is, without cheapening and lessening the impact of what the author has to say to us. In the final analysis, Kawaguchi has presented us with a story of a man who has taken a side, and for whatever reasons, will fight to bring about what he thinks right. Only time will tell if Captain Kaieda will succeed. But for now, he's still out there, and I can't help wondering if he won't run across a British sub someday...

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HUNT FOR RED NIPPON

By Jim Swallow

(With apologies to Tom Clancy for ripping off his title!)

In the late 1880's the industrial revolution had reached something of a pinnacle. Great ironclads plied their way across an ever shrinking globe and it seemed that hardly a day would pass without the news of some great discovery or other being made by the strengthening scientific community. In short, the world was preparing itself for the 20th century.

Someone, however, had other, quite distinct, ideas in mind for it.

In the early days of 1888, shipping started to disappear, without trace, at an alarming rate. Cries of "treachery" and "secret weapon" were hurled back and forth between countries. Even tales of ancient sea creatures, disturbed by the increase in traffic, sinking the vessels were not discounted, such was the panic caused.

But no. Fantastic wyrms were not to blame here, nor the covert actions of any "worldly" military. Every such sea disaster and a good many others besides could be blamed on but one power, NEOATLANTIS – a shadowy secret organisation, resurrected from the ash of the Earth's first Lords, the High Atlanteans, who had colonised the planet over 2 million years before. By their design, every wreck, every assassination, every inexplicable accident pushed the world closer and closer to global war, during or shortly after which, the NeoAtlantean military would rise up and crush the now exhausted nations and bind them, slaves for ever, as the pawns of the new world order.

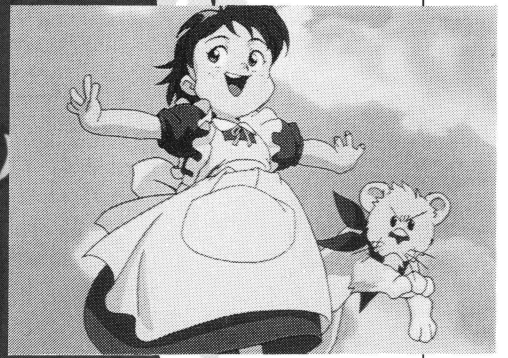
Only a handful of people stood against the might of this sinister force, the only other survivors of the devastation wrought in the battle that destroyed the last High Atlantean city state. Led by the city's High Priest, Nemo, aboard their submarine, the Nautilus, these brave souls waged a daring, guerrilla war, against the secret armies of NeoAtlantis. But with only one ship against Gargoyles powerful fleet Nemo knew, full well that the only chance for victory was to locate the last of the ancient Atlantean Artifact Stones before the NeoAtlanteans. For with it Gargoyles, evil leader of NeoAtlantis, would be able to call on any intact technology that had survived the war, maybe even the great colony ship Red Noah. The Stone, however, was lost – sent from the city before the war with Nemo's youngest child, Nadia, after Gargoyles had kidnapped his son and executed his wife. Both sides knew that sooner or later the Princess and the stone would surface and whoever was able to secure them would surely win the day.

History finally caught up with our characters early in 1889.

Not even the threat of war could dampen the spirits of the French that year and to celebrate "La Belle Epoque" the World Science Exposition was held in Paris that Spring. For Nadia, a chance meeting with an irrepressible young engineer, a trio of inept jewel thieves and a feisty little girl, cruelly orphaned by strangely familiar soldiers, would carry her into the adventure of a lifetime. Thirteen years after being torn away from her own and thrust into the uncaring world that her Father had fought and was fighting so hard to protect, Nadia would learn, at last, the truth about her past, Earth's future and The Secret of Blue Water.

The Secret of Blue Water

By Darren 'Robodaz' Ashmore





PERSONAL DATA

Date of Birth – 22nd May 1875
 Age (at time of series) 14
 Height 156cm (a dinky five feet)
 Weight 38 kilos
 (just under 6 stone)
 Vital Statistics:
 Bust 73cm, Waist 56cm,
 Hips 75cm
 (approx 29"-21"-30")

NADIA ◀

At the start of the series Nadia is a feisty, self-reliant 14-year-old who has lived with a travelling circus since she was very young. It was here she trained as an acrobat and animal handler, a task which she seemed very suited to due to her almost magical empathy with most creatures. Indeed, so strong is this bond that she refuses to eat meat at all and is able to engage her closest friend, King (a lion cub) in more or less normal conversation. The only clue to her past is the strange blue crystal she owns, a mysterious jewel that possesses the power to warn her of approaching danger. Unknown to Nadia, this "Blue Water" marks her as the only surviving child of the High Priest of the last Atlantean city, M78, and the centre of great struggle between two powerful forces – a battle to decide the very fate of the world.



JEAN ▲

Jean Coq de Raltique was born in Le Havre, France, and has dwelt all his fourteen years there. A pleasant, friendly but very self-reliant young man indeed, he has lived much of his life with his aunt and uncle. His Mother died when he was young and his Father, a merchant seaman, vanished under mysterious circumstances some time ago. Jean, however, refused to believe he was dead and has spent much time and money since developing a functioning flying machine, in order to search for him. It is this project that takes him and his uncle to Paris at the opening of the story as one of his prototypes is to take part in the World Science Exposition's Birdman competition – though a chance encounter with a pretty young circus performer will put all thoughts of contests out of his mind, for good.

MARY ▶

Mary was born in the French town of Marseilles but moved with her family to a small colony in the Atlantic Ocean to escape the bustle of the modern world. However the island on which they lived was targeted by NeoAtlantis as a research facility and Mary's parents were killed in the invasion. In a last act her mother shielded Mary from the shots and so she is discovered amid the horror by Jean and Nadia. At first distraught about her parents' death she soon warms to her adopted family, especially King, and is quickly back to her usual annoyingly cute self.

KING ▶▶

King is the youngest of the circus lions in Nadia's care and her particular favourite. At times capable of the most anthropoid antics and almost human levels of thought, he likes nothing so much as being the centre of attention. King loves Nadia dearly, is very protective of Mary and violently jealous of Jean for a while.

GRANDIS ▾

Grandis Granva is perhaps the single most self centred, objectionable, boorish, overbearing, narrow minded person on the face of the Earth. From birth she lived a life of luxury as the only child of an Italian noble family and was as such, spoilt rotten. Her life was changed forever when, as a debutante, she was swept off her feet by the dashing Gonzales. Promising to marry her he convinced Grandis's father to sign over the family fortune to him, then threw them both out of the house. This transformed the sweet little child into a raving, redhaired, stormtrooper, hell bent on having a good time at everyone else's expense. Now she and her companions have taken it into their minds to steal that number one jewel "The Blue Water" and have travelled to Paris to effect the theft.

HANSON ►

Hanson is the mechanical expert, in the Granva Gang and the designer of Catherine, the team's GRATAN (GRAndis TANK). Despite outward appearances he is a warm hearted affable chap with a large romantic streak in him. When the team finally give up the chase for the Blue Water he and Jean hit it off directly due to their shared interest in engineering, especially the technology aboard the

Nautilus. Indeed while aboard the incredible submarine he develops an interest in something uniquely Atlantean – in short he falls in love with Electra, the ship's Executive Officer.

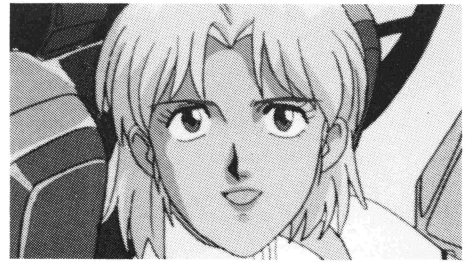
SANSON ▼

Raised from birth in a tough shanty town, Sanson is the Hercules of the gang. His strength though legendary is no match for his suave way with women, or so he sees it – though in fact he is nearly as handsome as he thinks he is. His reputation as an ace driver and crack shot are, however, not inflated, a fact that has served the group well in many a tight corner. After joining the Nautilus crew in their fight with Gargoyle, Mary appoints Sanson as her Guardian Angel and being such a sucker for the ladies (?) he can do naught but agree.



CAPT. NEMO ▼

Nemo (a Latin name meaning literally "nobody") was the High Priest of the City destroyed in Gargoyle's rebellion and is Nadia's father. After his wife had been killed and his son kidnapped, he sent Nadia from the city with the Blue Water, and trusted friends, fearing for her life. However during the cataclysm that followed he lost contact with them. He is now a haunted man, troubled by the ghosts of all his dead people, slain by his own hand when he sabotaged the city's "Tower of Babel" to prevent Gargoyle from activating it. Only after the children join the crew and he realises that Nadia is alive and well does he begin to open up and fight with any real hope of victory. He finally meets his death destroying the Red Noah and the NeoAtlantean command.



ELECTRA ▲

One of the few survivors of the explosion that devastated her home, Electra was found by Nemo among the rubble mourning her little brother. Still a child at the time, she grew up knowing the crew as her only family so was doubly heartbroken to overhear Nemo talking about his part in the war and her brother's death. She managed to submerge her feelings beneath her work and was at all times a diligent and capable officer. With the arrival of the children however her world began slowly to crumble. Jean reminded her so much of her lost brother that she would often treat him as such and with Nadia proved to be alive, she no longer had the satisfaction of knowing Nemo had suffered a similar punishment to her own. Eventually she could not bring herself to kill Nemo and for the short while before his death became his lover.



GARGOYLE ▲

Commander of the NeoAtlantean forces, Gargoyle was for many years an officer in the Atlantean military and one of Nemo's closest friends. When the issue of the rapidly advancing Human population came to be debated Gargoyle argued, against Nemo, for them to be culled, contained and once again subject to Atlantean control. When the rulers of the city refused his proposal he seized Nemo's eldest child, Venusis, and attempted to kill the rest of his family. Proclaiming the child "Emperor Neo" he attempted to make use of the long dormant "Tower of Babel" but was thwarted by Nemo, who destroyed the weapon. Now the defacto head of NeoAtlantis (Neo being now merely a cyborg figurehead) he is unaware of the one fact that makes a mock of his desire for racial dominance, that in fact he is not an Atlantean at all but a gifted human, adopted by the city and brought up as an Atlantic citizen.



- 1 THE GIRL ON THE EIFFEL TOWER** _____ Script OKAWA Hisao
Prod. MORIKAWA Shigeru
Art dir. SUZUKI Shinji
- 2 LITTLE RUNAWAYS** _____ Script OKAWA Hisao
Prod. MASUO Shoichi
Art dir. KUBOKA Toshiyuko
- 3 MYSTERIOUS SEA MONSTERS** _____ Script OKAWA Hisao
Art dir. SUZUKI Shinji
- 4 OMNIPOTENT SUBMARINE NAUTILUS** _____ Script OKAWA Hisao
Prod. YONEYA Yoshitomo
Art dir. TAKEUCHI Kei
- 5 MARIE'S ISLAND** _____ Script OKAWA Hisao
Prod. MASUNARI Koji
Art dir. MATSUBARA Hidenori
- 6 FORTRESS ON A DESERT ISLAND** _____ Script OKAWA Hisao
Prod. MORI Takeshi
Art dir. ABE Tsukasa
- 7 THE TOWER OF BABEL** _____ Script OKAWA Hisao
Prod. SASAKI Hiroyuki
Art dir. KAWANA Kumiko
- 8 RESCUE OPERATION FOR NADIA** _____ Script OKAWA Hisao
Prod. MORI Takeshi
Art dir. SUZUKI Shinji
- 9 NEMO'S SECRET** _____ Script OKAWA Hisao
Prod. SUZUKI Yukio
Art dir. KUGIMIYA Hiroshi
- 10 GRATAN IN ACTION** _____ Script OKAWA Hisao
Prod. KAMIYA Jun
Art dir. KAWANA Kumiko
- 11 NEWCOMER ON THE NAUTILUS** _____ Script OKAWA Hisao
Prod. SASAKI Hiroyuki
Art dir. KASE Masahiro
- 12 GRANDIS' FIRST LOVE** _____ Script OKAWA Hisao
Prod. KUBO-OKA T
Art dir. SUZUKI Shinji
- 13 RUN, MARIE, RUN!** _____ Script OKAWA Hisao
Prod. MORI Takeshi
Art dir. YANAGIDA Yoshiaki
- 14 THE VALLEY OF DINICTUS** _____ Script OKAWA Hisao
Prod. SUZUKI Yukio
Art dir. KUGIMIYA Hiroshi
- 15 NAUTILUS' BIGGEST CRISIS** _____ Script OKAWA Hisao
Prod. MASUO Shoichi
Art dir. KATO Masahiro
- 16 THE MYSTERY OF THE VANISHED CONTINENT** _____ Script OKAWA Hisao
UMENO Kaoru
Prod. NEMOTO Kiyoshi
Art dir. KAWANA Kumiko
- 17 JEAN'S NEW INVENTION** _____ Script OKAWA/UMENO
Prod. MORI Takeshi
Art dir. MARUSE Katsuhide
- 18 NAUTILUS vs NAUTILUS** _____ Script OKAWA/UMENO
Prod. MAKINO Shigeto
Art dir. KUGIMIYA Hiroshi
- 19 NEMO'S BEST FRIEND** _____ Script OKAWA/UMENO
Prod. KAWABATA Renji
Art dir. TAKADA Koichi
- 20 JEAN'S FAILURE** _____ Script OKAWA/UMENO
Prod. NEMOTO Kiyoshi
Art dir. KUBOKA Toshiyuko
- 21 GOODBYE NAUTILUS** _____ Script OKAWA/UMENO
Prod. TAKAYAMA Fumihiko
- 22 ELECTRA – TRAITOR** _____ Script OKAWA/UMENO
Prod. MORIKAWA Shigeru
Art dir. SUZUKI Shinji
- 23 LITTLE CASTAWAYS** _____ Script OKAWA/UMENO
Prod. URANO Hironori
Art dir. KAWANA Kumiko
- 24 LINCOLN ISLAND** _____ Script OKAWA/UMENO
Prod. MAKINO Shigeto
Art dir. KOIZUMI Noboru
- 25 FIRST KISS** _____ Script OKAWA/UMENO
Prod. AWAI Shigeki
Art dir. NAKAZAWA Kazuto
- 26 KING, LEFT ALONE** _____ Script OKAWA/UMENO
Prod. KAWABATA Renji
Art dir. TAKADA Koichi
- 27 THE ISLAND OF THE WITCH** _____ Script OKAWA/UMENO
- 28 FLOATING ISLAND** _____ Script OKAWA/UMENO
Prod. KAWABATA Renji
Art dir. SHIRO Nanretsu
- 29 KING vs KING** _____ Script OKAWA/UMENO
Prod. MAKINO Shigeto
Art dir. KOIZUMI Noboru
- 30 LABYRINTH UNDER THE EARTH** _____ Script OKAWA/UMENO
Prod. NEMOTO Kiyoshi
Art dir. HONDA Yu
- 31 FAREWELL RED NOAH** _____ Script OKAWA/UMENO
Prod. URANO Hironori
Art dir. TSURUMAKI Kazuyuki
- 32 NADIA'S FIRST LOVE...?** _____ Script OKAWA/UMENO
Prod. HOSHINO Hiromatsu
Art dir. NOGUCHI
- 33 RESCUE OPERATION FOR KING** _____ Script OKAWA/UMENO
Prod. KAWABATA Renji
Art dir. TAKADA Koichi
- 34 MY DARLING NADIA** _____ Script OKAWA/UMENO
Prod. UBA/OKOMOTO
Art dir. KIN/SOSOSO
- 35 THE SECRET OF BLUE WATER** _____ Script OKAWA/UMENO
Prod. Hoshino Hiromatsu
Art dir. HONDA Yu
- 36 POWERFUL BATTLESHIP NEO-NAUTILUS** _____ Script OKAWA/UMENO
Prod. AONO Masaru
Art dir. KUBOTA Toshiyuki
- 37 EMPEROR NEO** _____ Script OKAWA/UMENO
Prod. MAKINO/INUMAKURA
Art dir. ANNO/KOIZUMI
- 38 TO THE UNIVERSE** _____ Script OKAWA/UMENO
Prod. AONO Masaru
Art dir. SUZUKI Shinji
- 39 INHERITOR OF THE STARS** _____ Script OKAWA/UMENO
Prod. MORI T
Art dir. SUZUKI/TSURUMAKI

NADIA NOTES

By Wil Overton

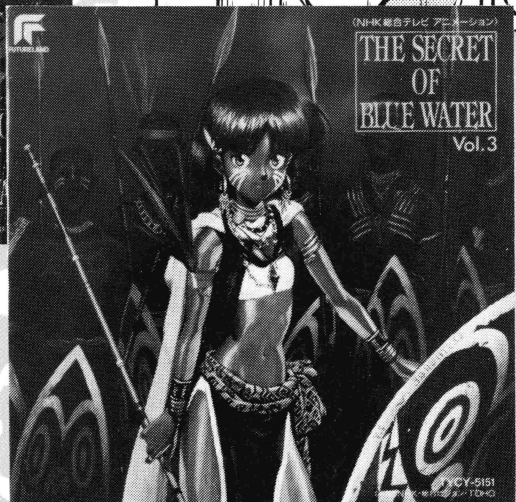
When The Secret of Blue Water (or to give it its proper title 'Fushigi no Umi no Nadia' – 'Nadia of the Mysterious' (or Wonderous) Seas) first aired on NHK (the Japanese version of the BBC) on April 13th 1990 no one really expected the huge popularity the show would quickly gather during its 39 episode run. No one except NHK that is. With finance for a major tv anime series becoming harder and harder to find, Blue Water's backers were looking for a guaranteed success, after all it wasn't just the show's popularity at stake but the inevitable wave of merchandising and spin-offs waiting in the wings to follow it. The task was given to one of the top studios in the business, Gainax, and the head of the project and chief director Anno Hideaki has put the show's success down to the fact that it was designed with the best elements of other anime, a combination of high adventure, exotic settings, fantastic machines mixing nineteenth century Jules Verne inventions with high-tech spaceships, and appealing characters and so the show was designed to succeed from the start; but so successful was it that Nadia even managed to topple Nausicaä from her top spot in the Japanese anime magazine, Animage's monthly favourite character poll.

In June 1991, The Secret of Blue Water returned in a movie version set 3 years after the end of the tv series with Nadia and Jean involved in the mystery of a young girl whom Jean finds washed up on a beach.

The music in Blue Water comes from many different composers with a wide range of influences which explains the great diversity and variety in its soundtrack. From the opening theme song 'Blue Water' to the closing song 'Yes I Will ...' there are grand classical themes right down to big band jazz tunes. Soon to be released is an 11 CD box set.

Nadia even made it to manga when Bandai released a Cyber Comix special edition this year containing a selection of Blue Water based strips. For some strange reason many of the female characters seem to spend a lot of the time sans clothing and in one story Jean even builds a robot Nadia for purposes best left to the imagination.





死ね！
ガーフィッシュの
津波に
のまれて！！

「見ろこの額の傷
忘れたとは
言わさんぞ
このヤロッ」

あはははは
まいったね

ぼ、ぼか者
！！

「ガキの時分には
さんさんイチメた
くせに今ごろ何
ムシのいいこと
ぬかしやがる」

あっ
そうか！

……

なんだって？

SERIES CREDITS

BACKING GROUPS NHK and Sogovision
PRODUCTION GROUP Studio GAINAX
PRODUCTION STAFF:
Chara design and co-director SADAMOTO Yoshiyuki
Chief director ANNO Hideaki
Continuity director /backgrounds MAEDA Mahiro
Continuity /Storyboards YUKI Masa
Second unit director MORI Takeshi
Mecha design HIGUCHI Shinji
Animation director/ chara design MASUO Shoichi
Art Director SUZUKI Syunji
Music director KIKUCHI Masanori
Sound director SASAKI Hiroshi
Editor SASISU Shiro
Producer SHIMIZO Katsunori
 SATSUKAWA Akio
 KUBOTA Hiroshi

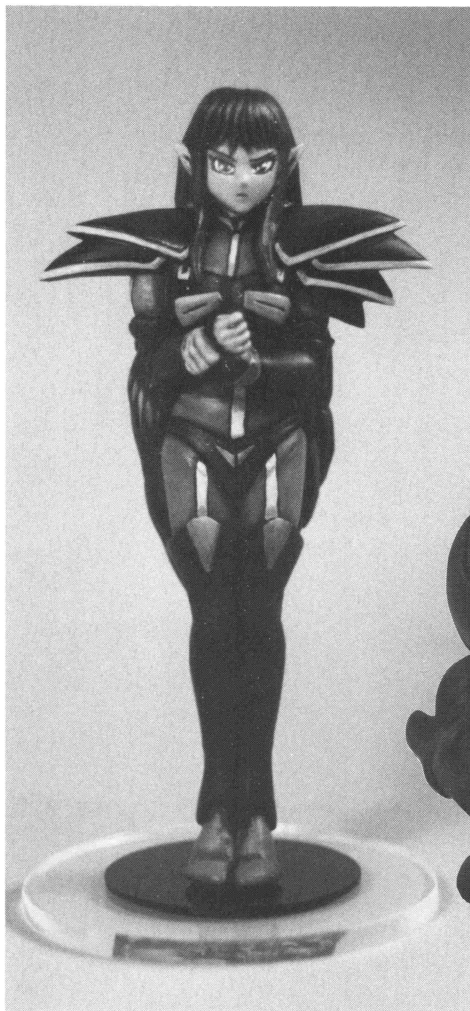
CAST
NADIA TAKAMORI Yoshino
JEAN HIDAKA Noriko
MARIE MIZUTANI Yuko
KING SAKURAI Toshihara
GRANDIS TAKIZAWA Kumiko
SANSON HORIUCHI Kenyu
HANSON SAKURAI Toshihara
JEAN'S UNCLE MASUOKA Hiroshi
JEAN'S AUNT FUJI Natsuko
CIRCUS MASTER SASAOKO Shigeo
NEMO OTSUKA Akio
ELECTRA INOUE Kikuko
GARGOYLE KIYOKAWA Motomu

The Editor would like to thank Yuko Abe and Yumi-sensei, a very beautiful and helpful young lady, for their kind assistance with translations of cast and crew credits.

Film and tv studios have known it for years: Britain produces some great modelmakers. Sadly, we often don't give them the encouragement they need, and the sorry state of our national film and tv industry means that giants like Derek Meddings work mostly abroad and opportunities for young model artists are limited. Newcomers Sarah Aplin and Bruce Attley are using their interest in anime combined with their skills and talents to give their work a unique creative edge which they hope will help them succeed in the professional world.

Bruce and Sarah are graduates of the now-defunct HND modelmaking course at Rochester upon Medway college. While recognising that many British art colleges favour the "arty" approach and denigrate traditional and vital craft skills, they credit their three years at college with providing a springboard for their ideas and the premises to carry them out. Sarah discovered anime through "an eight-second clip" from AKIRA in the tv documentary "The Day Comics Grew Up", then two years ago stumbled across an Nth-generation copy of the Streamline Pictures dub before finally seeing a full, watchable print at the ICA. Bruce was a teenage robot collector became interested in the origins of Macross kits and finally discovered Newtype magazine. Their influences are wideranging – music, fantasy and cyberpunk are all elements that can be traced in their work. Aside from their own original designs, and work commissioned for tv and theatre, they also produce beautifully detailed and accurate anime models and artwork, which were much admired at conTanimeT earlier this year. They are just as happy to accept private commissions as advertising or film work.

The Shinto religion holds that when an artist or craftsman makes something really well, with love and care, he gives his creation a soul of its own. Bruce and Sarah try to put this level of love and care into everything they make, so that instead of being merely "disposable" their work will have lasting vitality and value – whether it's a resin casting or a one-off model costing hundreds of pounds. Interested in commissioning a model? Sarah Aplin can be contacted on 0895 673011. Bruce Attley can be contacted on 0400 61387.



▼ **SD Bio-Boosted Armour Guyver**
by Sarah Aplin
35mm high figure. Resin cast.

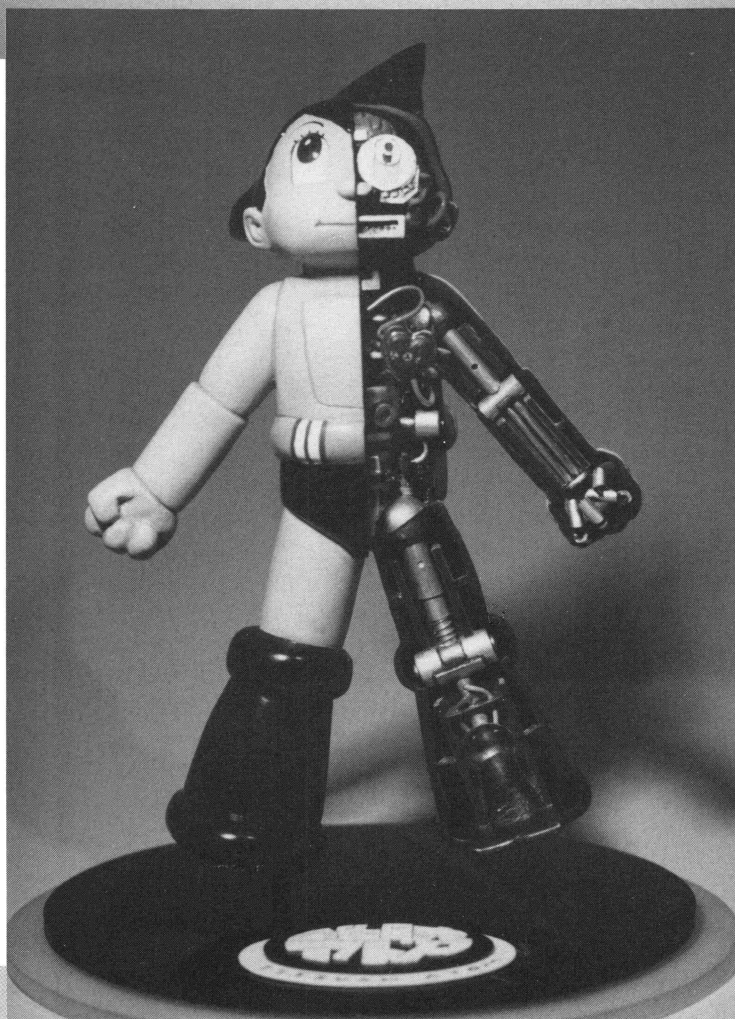


▲ **Iczer-2** by Bruce Attley
1/15 scale. Resin cast.

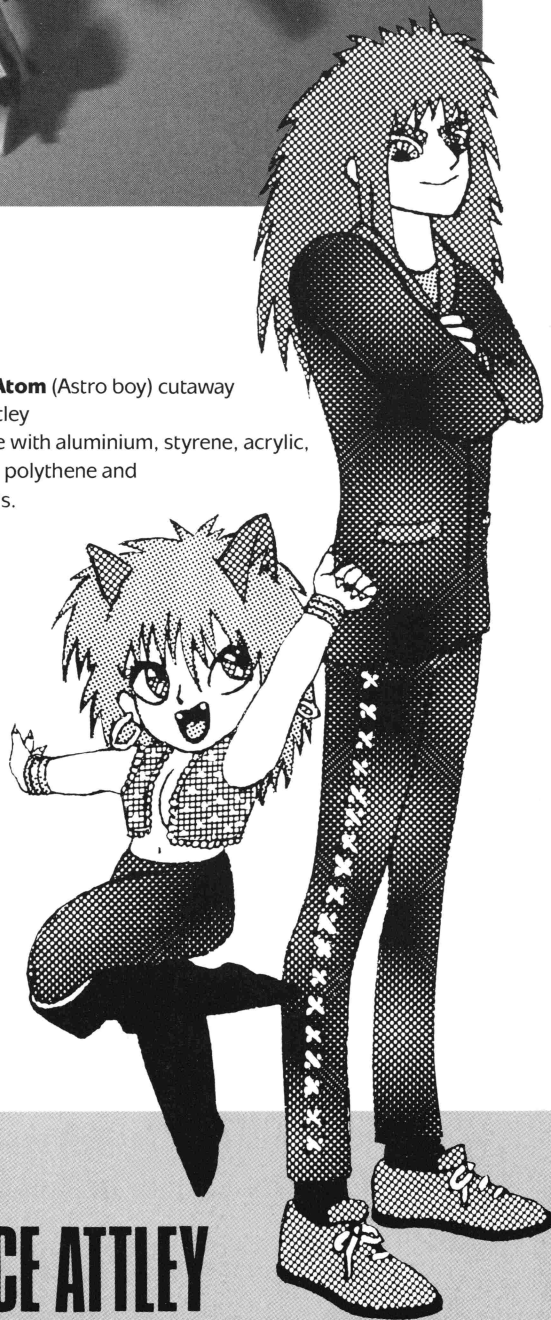


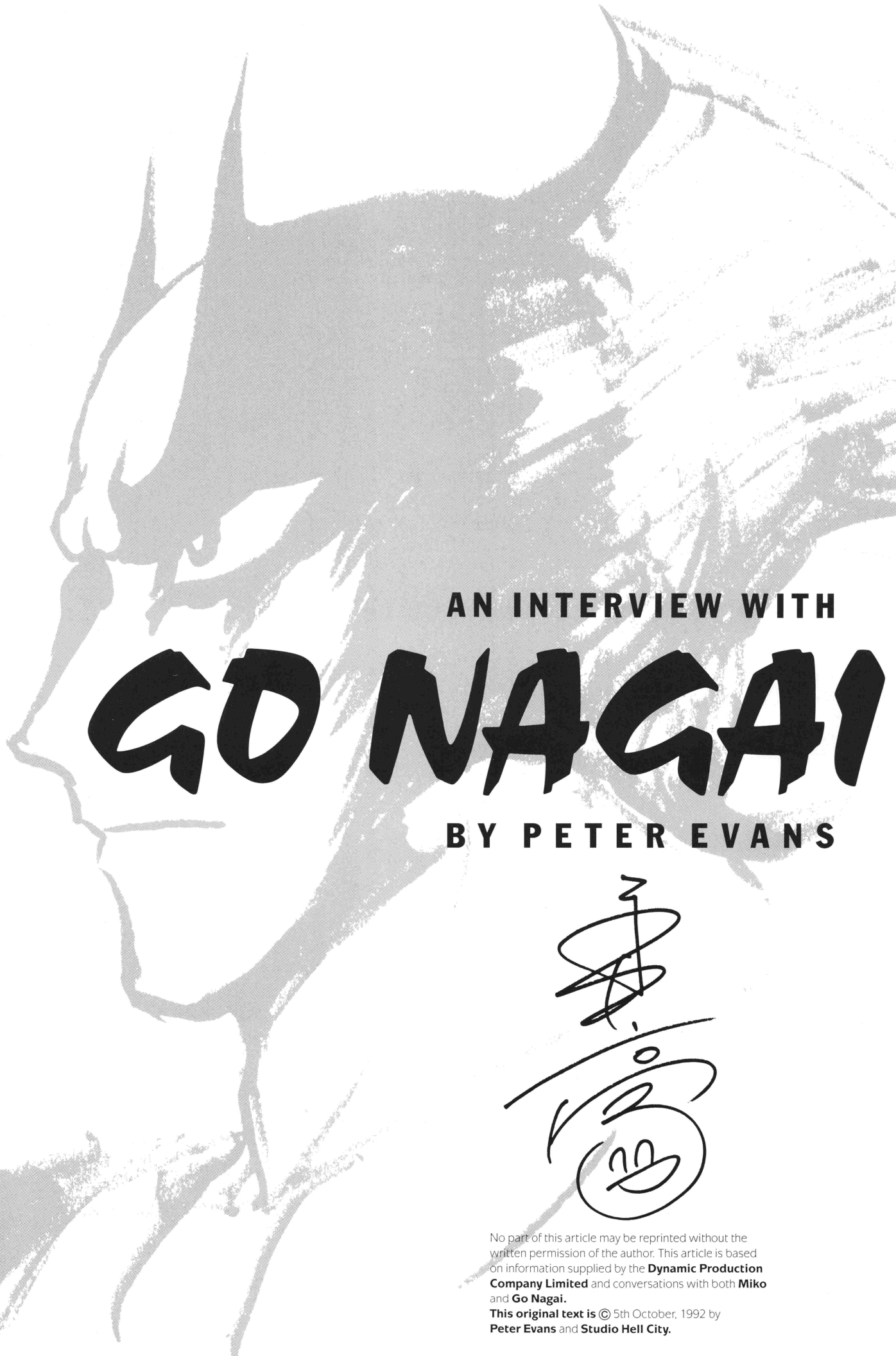
▲ **SD (Super Deformed) Seline and Devilman** by Sarah Aplin
45mm high figures on a 90mm base. Resin cast.

F.A.Z.Z. Gundam Girl by Bruce Attley (from a design by Mika Akitaka)
1/77 scale. Epoxy figure, styrene armour with silicone rubber & polythene detailing. Note that this is a total scratch build using *no* kit parts!



◀ **Tetsuwan Atom** (Astro boy) cutaway
by Bruce Attley
Epoxy figure with aluminium, styrene, acrylic,
steel, brass, polythene and
wood details.





AN INTERVIEW WITH

GO NAGAI

BY PETER EVANS



No part of this article may be reprinted without the written permission of the author. This article is based on information supplied by the **Dynamic Production Company Limited** and conversations with both **Miko** and **Go Nagai**.

This original text is © 5th October, 1992 by **Peter Evans** and **Studio Hell City**.

- 1945** Born.. the fourth of five brothers, on 6th September in Wajima City, Ishikawa Prefecture, Japan.
- 1964** Finished Tokyo Municipal Itabashi Senior High School.
- 1965** Became assistant to cartoonist **ISHINOMORI Shotaro**.
- 1967** First work, **Meakashi Polikichi** published.
- 1968** **Harenchi Gakuen** caused a real sensation.
- 1969** **Dynamic Production Co. Ltd.**, established to manage production of his publications.
- 1970** **The Go Nagai Fan Club** was established.
- 1972** **Devilman** series started.
- 1973** **Violence Jack** started, in which Go Nagai developed his own world.
- 1974** **Dynamic Planning Co. Ltd.**, established to plan, produce and control films of his manga.
- 1978** Became second manga author to be accepted into (Nihon SF Sakka Club) Japan Science Fiction Writers Club. (The first was TEZUKA Osamu).
- 1979** **Susano-Oh** series started.
- Wins 4th Kodansha Cartoon Prize.
- 1982** **Married**.
- 1988** Elected to judging panel for Avoriaz International Film Festival, France.
- 1989** Presented first self directed film, **"The frightening zone of Go Nagai"**
- 1992** Guest of Honour at HAMACON, marking the 35th birthday of Uchujin (Star dust?) and 25th anniversary of debut as a manga author.

Hello Mr. Nagai Sir!

Actually, "Hello Mrs. Nagai!" would be more accurate. This very attractive and extremely intelligent lady speaks excellent English and gladly spent a lot of her time as an interpreter for her husband.

Originally, I was planning on writing this article as a Question, Answer style thing. This would have been quite easy if it had been just a simple interview. But it wasn't. I don't mean the necessity of having both questions and answers going through translation either, the three women who, at various times, served as interpreters coped admirably. So I apologise if what follows is a little incoherent. Also, please note that the lengthy discussions on such things as censorship are missing.

The first thing that one notices about Mr Nagai is that he looks young, perhaps in his late twenties or early thirties. Not so.

PE Please tell us a little about your training with ISHINOMORI Shotaro-San.

GN *Very, very busy. Hard work. Sometimes not going home for days, getting only 3 hours sleep, passing out at the drawing board. Always someone waiting for the finished copy.*
I worked for one and a half years without a break, then Ishinomori-San gave me a 3 month vacation during which I wrote my own comics.

At this point, he described passing out at the drawing board in a little more detail. Describing it rather like the onset of tunnel vision, until only the frame he was drawing was visible. Then waking up and having to erase it.

When Go Nagai says hard work, he means it, and he's a work-a-holic!

PE What was your first original manga?

GN *Meakashi Polikichi, a gag story.*

When "Shameless School" first appeared it caused a great sensation. Where you surprised by this?

GN *Shameless School? (this caused much hilarity.)*

PE Harenchi Gakuen. The title has been translated. I'll try and use the original title in future.

MN *At the time that he wrote Harenchi Gakuen, it was quite unusual that a lot of women were naked.*

GN *Yes, a little Harenchi Gakuen broke the mould, there was bound to be some controversy. Until then, school teachers had always been respected. In Harenchi Gakuen, there were silly teachers. It came as a shock to people to see the respected education system being ridiculed.*

PE When did you decide that the time had come to produce anime based on your manga?

GN *1969. Toyo Animation approached me with a view to animating Maoh Dante. This was not good for animation, so I went away and created a new hero, based on the American comic book heroes of the time, that was Devilman.*

PE A lot of your work contains scenes of extreme violence. Do you consider the sheer level of this violence to be necessary for the plot?

GN *I don't know. I just write the story. It just flows from my pen.*

MN *Go was influenced by SHIRATO Sampei, who wrote a lot of ninja stories, in particular, Ninja Bugeicho.*

PE Of your films that I have seen, here at HAMACON, I noticed

that some of the comedy ones have a strong erotic content. For example, Hanappe Bazooka and Kekkoh Kamen. Why?

MN *A young adult magazine wanted him to write for them. At first he didn't want to do it, then they introduced him to the story writer, so he couldn't resist any more. Kazuo Koike, who wrote "Lone Wolf..." Before Hanappe Bazooka, he used to write for children.*

GE *Kekkoh Kamen was a parody of Gekkoh Kamen "Moonlight Mask." In the original, the main character wore a mask, in the parody, the heroine also wore a mask, but the rest of her body was bare. Kekkoh means "Oh, I got lucky today." He wrote it just once as a joke, but the audience really liked it, so he had to continue. The staff really enjoyed making Kekkoh Kamen.*

PE It shows.

MN *You understood it?*

PE Most of it, I found it very entertaining.

MN *In part 2, you can see Go's character acting.*

PE Why do you think that animation is popular with all ages in Japan, but considered 'only for children' in the US and UK?

GN *TEZUKA Osamu. He created the educational comic. It is very easy to start reading, and once you start, the fascination and the quality of the stories keep you reading.*

MN *Because it is easy to start reading at an early age, and because they are so informative.*

Actually, I have my own views on why it is so popular. However, this is not about me, this is about Nagai-Sensei.



PE Your stories often feature Japanese myths and legends set in modern times. What attracts you to this?

GN Myths and legends are very similar around the world, perhaps they are a shared memory. Japanese and Greek myths are very similar. The Norse legend of Ragnarok has a very similar story to the Japanese Kojiki. I think perhaps, Synchronicity.

Shutendoji was mentioned as an example of this. As was Silene from Devilman, being based on the Sirens of Greek mythology.

PE Most comic fans in the West are aware of Mazinger Z, and you are often said to be the father of the giant robot craze. When you created Mazinger Z, did you expect it to be so popular?

GN I had a feeling that it might be. I wanted to do something like Tetsuwan Atom, only bigger and stronger. The idea came from a traffic jam! (Seriously.)

PE How do you feel about giant robots now? Are shows like Patlabor helping to point the way of robots in the future?

GN It's coming true! In the next war, they will be used as weapons, but, I don't think that they will be in human shape.

MN At the moment he is writing Poteng-San, about children at a school where the teachers are all robots. The story is similar to that of Shameless School.

Spelling and title uncertain – Still now able to confirm – Gomen ne!

PE (An unfair question this) Of all the characters and robots you have created, which would you consider to be your favourites?

GN It is very hard to decide. Perhaps Devilman, Mazinger, Abashiri Ikka...I like them all.

PE What about you Miko-San?

MN Fudo Akira. I love all the big strong men my husband draws.

At this point, there was a brief digression on Miko's side as she explained that when Go draws a character who is bad, his personality becomes like that of the character he is drawing, mean.

PE Do you have any unfilled ambitions?

GN To build Go Nagai Land! Rather like Disney. (Apparently the French asked him why he didn't. They thought he was extremely rich). To make a giant robot and rule the world. (Such simple desires!). To go to the moon

and look at the Earth.

PE If you would like your work to become more internationally known, which piece would you consider as your seminal work?

GN Devilman.

MN It is his life's work.

PE Do you like to travel? If the opportunity arose, would you go to the UK for a convention?

GN Yes. I have been to Europe many times, but not to England. I would like to go.

MN Nobody invites him to England.

PE If Glasgow gets the Worldon in '95, would you go?

GN Yes, if they invited us.

PE Suppose a company wanted to release Devilman in English, but they insisted on cutting one particularly gruesome scene, would you let them?

GN I might think about it. But then after, I would show the scene which had been cut and maybe just that scene I could show.

MN Devilman in English? But he is afraid to be assassinated.

That's what she said! We discussed the religious lobby in the US, and what they would think of a film in which the hero is devil. What about England? Safe enough, the religious nuts are not as powerful (A good thing).

PE Why Chibi Chara?

GN In Devilman, all the adults fight. The Producer of Devilman thought it would be nice if they were young again and didn't have to fight.

MN CB Chara is not drawn by Go Nagai, but by his disciple.

Yes, that is the word she used! Maybe I will get to meet the man some day?

PE Kuro no shishi?

GN Latest Anime, part 1 is due to be released on November 21. It is intended to be in 3 parts.

PE The question that is probably on the minds of all your fans. When will Devilman 3 be released?

GN Part 3 is being talked about. I am not sure whether it will be in 3 or 4 parts.

MN He is trying to get started but there is a problem regarding contracts and so on. Maybe from next year he can get started working on Devilman 3. At the moment, Devilman's director is working on another film, so his schedules do not match.

PE Which film would you most like to see in English?

GN Devilman. But won't the Christians object to the hero being a demon?

PE Probably, but they object to everything. In England, the only problem is certification. (This is the digression into censorship.) **Censorship (Not a question this, just highlights of an open discussion).**

Everyone who becomes an adult can't avoid seeing nudity or violence or anything like that. He thinks it is better to get used to it from an early age. Once he noticed in the United States that censorship was very strict there, but there are many problems and many crimes; In Japan the censorship is not so strict as US but there are not so many crimes. In Japan the censorship is not so strict as US but there are not so many crimes. He thinks that simulation of



those things by animation would be helpful for children.

PE (To Mrs. Nagai) What's it like to be married to such a famous man?

GN Very hard work. He spends 95% of his time inside his head, writing his stories. And he is always wandering off.

But was it worth it – Definitely.

Here is a present from the editor of Anime UK magazine. Her name is Helen McCarthy and she is your biggest fan in England. Please accept this humble gift. Everyone looked at them, they were impressed by the covers. Mr. Nagai, liked the Chibi-Devilman on the letters' page. I was all embarrassed to see a certain article on trains. The centrefold of issue 3 impressed everyone, as did the price "Takai desu ne."



FILMOGRAPHY

- Date Title** (English titles are my approximations)
- 1967/11 Meakashi Polikichi.** (Gag, Bokura). Debut "Edo Police assistant".
- 1968 Sanbiki no Kenman.** (Gag, Shonen magazine comics). "Three sword men".
- 1968 Arah-Kun.** (Gag, Bokura).
- 1968/11 Panzee-chan.** (Gag, Nakayoshi).
- 1968/5-1969/12 Magokko Kinta.** (Gag, Manga King).
- 1968/7/25-1972/9/25 Harenchi Gakuen.** (Gag, Shonen Jump). This was a really big hit, for a number of reasons, like the fact that it ridiculed the school system and contained scenes of nudity. In English, this would be called "Shameless School", three films to collect!
- 1968/8/22 Futen Ninpoh Choh.** (Gag?, Shonen Magazine).
- 1969 Owari Dango Gumi.** (???)
- 1969/2/2-1970/11/8 Kikkai-Kun.** (Gag, Shonen Magazine).
- 1969/8/10-1973/4/9 Abashiri Ikka.** (Gag, Shonen Champion). The "Abashiri Family" are a funny lot, this was so popular it was later animated. This is a sort of Yakuza-family thing. The level of violence in this rivals that of Tom & Jerry.
- 1970/1/1 Oni.** (SF, Shonen Magazine). It's got horns and an attitude, so I doubt it can be called Gag. Oni means Devil, which is probably another reason it is not comedy.
- 1970/2/17-9/22 Gakuen Taikutsuotoko.** (???, Bokura no magazine). The title is probably a play on Hatamoto Taikutsuotoko, which is an old (couple of centuries) story about a Japanese knight. This probably makes it something like "Hero of school" or "School Hero".
- 1970/5-11 Harenchi Gakuen.** (Live Action video, Toho). 3 to collect! You were warned. I doubt that any of these are available these days, but if the covers are anything to go by, they would be found in the adult section.
- 1970/7/10-1971/6/27 Maro.** (Looks like Gag, Shonen Sunday).
- 1971/1/1-5/31 Maoh Dante.** (Horror, Bokura Magazine). Toho wanted to animate this, instead, they got Devilman. Maoh is a pair of kanji that, separately mean magic and king. "Magician King Dante?"
- 1971/1/10 Golgo (17 18 19) Highteen.** (Parody, Big(?) Comic). He's fat, incompetent and drools.
- 1971/12/19 Shiroi Sekai no Kaibutsu.** (Gag, Shonen Magazine). This might be "Ghosts of the white world" in English.
- 1971/3/7 Susumu-chan Dai-shock.** (???, Shonen Magazine).
- 1971/4/25 Kuzureru.** (???, Shonen Magazine).
- 1971/7/4-12/26 Zubaban.** (Gag, Shonen Sunday). Ninja.
- 1971/9/5 Enoshima Dozira.** (Nonsense Gag, Shonen Magazine). This may be a Godzilla parody, since Enoshima is a place and Dozira appears to be a cute pink sea monster.
- 1972/1/1-6/4 Omorai-Kun.** (Gag, Shonen Magazine).
- 1972/1/16-10/22 Animal Kedaman.** (Gag, Shonen Sunday).
- 1972/10/2-1973/8/13 Mazingar Z.** (Robot, Shonen Jump). The start of the giant robot craze, sequels are **Great Mazingar**, and **God Mazingar**.
- 1972/12-1974/3 Mazingar Z.** (Anime, Fuji TV).
- 1972/3/12 Hajin 20 mencho.** (Gag, Shonen Jump).
- 1972/6/1-1973/6/24 Devilman.** (Horror, Shonen Magazine).
- 1972/7-1973/3 Devilman.** (Anime, NET/TV Asahi?). Not anywhere near as dark as the movies or manga.
- 1973/10-1974/3 Dororon Enma-Kun** (Anime, Fuji TV).
- 1973/10-1974/3 Cutey Honey.** "Cherry Miel" (Anime, NET). French title. Currently there is a big revival going on. It's being re-run in the manga and the entire TV series is being released on LD at a frightening rate.
- 1973/10/1-1974/4/1 Cutey Honey.** (SF Comedy, Shonen Champion). Classic stuff, about a robot girl with switchable personalities.
- 1973/6/4 Snow White.** (Parody, Shonen Champion). I wish I knew more about this one, it looks deeply cute.
- 1973/7/22-1974/4/1 Violence Jack.** (Horror, Shonen Magazine). Not for children!
- 1973/9/30-1974/3/31 Dororon Enma-Kun.** (Gag, Shonen Sunday). A young warlock with a talking hat and a hell of a hat-pin! Dororon is an onomatopoeic word for the sound a ghost makes. (Stop laughing!).
- 1974/10-1975/9 Great Mazingar.** (Anime, Fuji TV).
- 1974/11/3-1976/4/28 Iyahaya Nantomo.** (Gag, Shonen Magazine).
- 1974/4/22 Midnight Soldier.** (SF, Shonen Jump).



FILMOGRAPHY

1974/9-1978/2 Kekkoh Kamen.

(Harenchi Parody, Shonen Jump). Ninja and school girls, is it Gag, Nonsense, Parody or Harenchi? There was a similar manga called **Kekkoh Kamen**, "Moonlight Mask" in which the main character wore a mask. In this one, the main character wears a mask too, but not much else. Kekkoh, as mentioned elsewhere, means "Oh I got lucky today," and the sense in which this is meant is romantic in nature.

1975/10-1976/8 Koutetsu Geeg.

(Anime, NET).

1975/10-1977/2 UFO Robo

Grandizer. "Goldrak". (Anime, Fuji TV). I believe that this is the French title. They seem quite keen on his works.

1976/11-1978/4/25 Burai The

Kid. (???, Weekly Manga-Kun). Try "Billy", since the pronunciation is close enough. Gun toting lunatics' high-school. Rather makes me glad I went to grammar school.

1976/7-1977/3 Dongara

Sanjushi. (Gag, Shogakko 2???)

1976/9/5-1978/4/30

Shutendoji. (Horror, Shonen

Magazine). Another classic horror work. The title is the name of a famous Japanese Demon. Complete with horns. Technically, that 'o' is a long 'o' as in 'whole' and not 'hot'.

1977/1-1978/12 Violence Jack.

(Horror, Shonen Magazine). This story was so popular that they revived it. Not for children!

1978/4/22-1979/5/24 Kuro no

Shishi. (SF Ninja, Shonen Magazine).

"The Black Ninja". This has recently been animated (1992/11) and is very good. If it looks like **The Terminator** to you, then this was originally written a lot longer ago.

1978/8/27-1979/4/21

Supeope Chugaku. (SF Nonsense?, Shonen Sunday).

1978/9 Enma Jigoku.

(Parody, Monthly Manga Shonen). A parody of a previous work, **Dororon Enma-Kun**, now grown up.

1979/5/31-1982/3/4 Hannape

Bazooka. (Harenchi, Young Jump).

Believe it or not, but the original story was written by KOIKE Kazuo of "Lone Wolf..." fame. If you must know, the bazooka in question is the one that men keep inside their shorts. (No prudens in this studio.)

1979/7/22-1981/4/8 Susano-

Oh Densetsu. (Horror, Shonen

Magazine). Classic horror.

1980/10-1981/3 X Bomber.

(Puppetry, Fuji TV).

1981/1-1982/5 Maboroshi

Panty. (Harenchi, Shonen Jump).

Perhaps a sequel to **Kekkoh Kamen**. Maboroshi means mask. The heroine of this manga wears two pairs of panties, one on her head. A sort of overdressed **Kekkoh Kamen**.

1981/10/9-1982/4/23

Cinderella Knight. (Shojo Fantasy,

Margaret). Thoroughly Cute, what a change in style.

1981/9/11-1982/10/29

Midnight Soldier. (SF, Shonen

Magazine).

1982/3/18-7/22 Human with

wings. (Fantasy, Young Jump).

1983/12/8-1990/3/9 Violence

Jack. (Horror, Manga Goraku). As you can see, long running, and still definitely not for children!

1984/5-9 Mazine Densetsu.

(Robot, ???).

1985/6-1986/3 Susano-Oh

Densetsu. (Horror, Variety).

1987/1/-8 Koppoh Densetsu.

Yume Hissatsuken. (Fantasy, Shonen Magazine).

1987/8 Devilman.

(OVA, King

Record).

1988/6 Violence Jack - Evil Town.

(OVA).

1989/12 Shutendoji.

(OVA, Nippon

Columbia). Good clean fun? I think not.

1989/3-1990/1 Jushin Liger.

(Anime, TV Asahi + Comic bonbon?).

1989/4-? Susano-Oh Densetsu.

(Horror, Wild Era).

1989/5-6 Susano-Oh Densetsu.

(Horror, Comic Comp).

1989/7 Go Nagai no Kowai ZONE.

(Live action, Bandai). Directed by Go

Nagai. Far too scary for me!

1989/9-? Super Saiyuki.

(Shojo

Fantasy, Comic Genki).

1990/2 Devilman.

(OVA, Bandaj).

1991 Sorry, no information.

1992 Sorry, no information.

1992/9 Hanappe Bazooka.

(OVA,

Harenchi, ???). Re-release?
1992/11 Kuro no shishi. (OVA, Ninja SF, Nippon Columbia). 45 minutes of proper ninja-ing. Nagai-Sensei thinks that this will be part one of perhaps three.

Thanks are due to the following people. All of who are guilty in some way or other:

All those people who showed up to my program, your presence was appreciated by a certain, very nervous, double-plus-novice.

Helen McCarthy, *it's all her fault*. Luckily for her, she wasn't there.

TSURIGA Yukie, HAMACON Overseas Committee.

The pop-starlet (Ban-chan?), one of Mrs Nagai's friends, recently returned from Bolivia! Part of the "Let's Kanjify his name" working party.

The little boy dressed as **Devilman**, for brightening our day.

The unnamed fan who presented me with a **Kekkoh Kamen** phone card, now signed.

Kiyoko, Mrs Nagai's friend, tall, young, bilingual and very beautiful with it.

The Go Nagai Fan Club, for their ceaseless hospitality.

KOHNO Seishi, the dedicated camera man from Hiroshima, without whom, this would have been lot shorter.

Miko Nagai. If I had to choose one word to describe her, that word would have to be "Magnificent".

Go Nagai. For the world of manga and anime would be a very dull place, if he had not made the effort.



Nagai Go was born in 1945, the fourth (confusingly, since GO is Japanese for the number 5) of five brothers, and began work as a cartoonist's assistant in 1965. His first independent work was published in 1967, but it was a year later that he shot into the public eye for the first time with the appearance of HARENCHI GAKUEN (usually translated as SHAMELESS SCHOOL). This tale of stupid, idle teachers, cheeky students, lechery in the classroom and general disrespect for the education system, seems mild by present-day standards but caused a major scandal at the time; it was publicly burned by the Japanese Parent Teacher Association, and Nagai's career was well and truly launched. He has been a controversial figure ever since. Much of his work reflects extreme violence and extremely violent sexuality. There is also a strong supernatural element, drawn from Japanese folklore, in which his work is strongly rooted. The other side of the Nagai coin is comedy. Slapstick humour and wacky situations characterise works like KEKKOH KAMEN and HANAPPE BAZOOKA; again, the sexual element is usually obvious. A strong, though often overlooked, theme in his work is the fragility of innocence and the need to defend it, by methods which are often a compromise between good and evil. DEVILMAN, in his own opinion his finest creation, reflects this theme most powerfully.

He took control of his own works very early on, setting up Dynamic Production Co. Ltd. to manage production of his own publications in 1969; by 1974 Dynamic Planning Ltd. was performing the same function for his animated works, while the creators' rights movement in the American comic industry was still in its infancy. By the mid-70s his work was being shown in Europe, and in the 80s he produced the only manga ever aimed specifically for publication in the American market (MAZINGER Z for First Comics).

Among his many remarkable achievements, the virtual re-invention of the giant robot genre must stand as one of the most important. Building on such foundations as the work of Tezuka Osamu and early series like TETSUJIN 28-GO (shown in the USA as GIGANTOR), Nagai postulated a symbiotic, almost psychic link between the robot and one particular human who was its chosen pilot. This laid the groundwork for the creations of many other writers, a line of development that found its finest flowering in Tomino Yoshiyuki's concept of the NewType in MOBILE SUIT GUNDAM; but it also

opened up new story possibilities, revitalising the genre and producing a spate of giant robot shows, and thereby sparking off a marketing boom whose echoes can still be heard in the toy industry twenty years later. Nagai Go is a true original; the transition from enfant terrible of the manga world to one of the elder statesmen of anime hasn't slowed down his creative enthusiasm at all. Immensely popular in the rest of Europe, he deserves to be better known in Britain.



GO NAGAI

A brief appreciation by Helen McCarthy



A TO Z OF ANIME

by Steve Kyte

D

DARK HORSE – US comic company, has published English versions of OUTLANDERS, Masamune Shirow's ORION and GODZILLA (manga adaption of the movie GODZILLA 85 by writer/artist KAZUHISHA IWATA).

DEFENDERS OF THE VORTEX – US English language version of CYBORG 009 movie released on home video sellthrough.

**DYNAMIC PRODUCTIONS/
DYNAMIC PLANNING** – Companies set up by GO NAGAI (see feature in this issue) the enfant terrible of anime, to manage the production and exploitation of his work. DYNAMIC PRODUCTION CO. LTD. was formed in 1969 to handle his manga and other publications. DYNAMIC PLANNING was formed in 1974 to handle his anime work.

E

EMOTION – BANDAI's own video/laser disc label.

ECLIPSE – US comic company, produced English language version of AREA 88 in association with VIZ COMICS.

8th MAN – US English version of the Japanese EIGHT MAN series produced in 1965-6. Precursor of ROBOCOP in its way, with a murdered detective's mind transferred to an experimental super-android body.



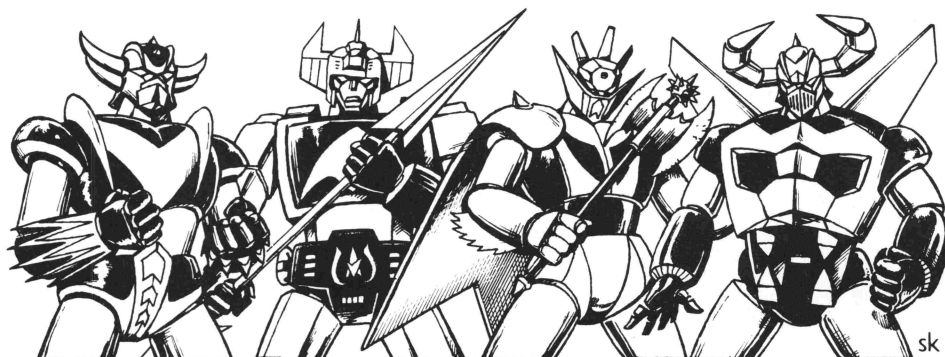
EIGHT MAN – Part man, part robot, all cop.

ETERNITY COMICS – US publisher responsible for the American anime magazine ANIMAG and comic titles such as NINJA HIGH SCHOOL and ROBOTECH.

EYECATCH – Japanese term for snappy little bits of animation that take a show in and out of the commercial break.

F

FORCE FIVE – 1980/81 syndicated US tv series by Jim Terry Productions, FORCE FIVE was designed as a weekday cartoon package. It consisted of 130 episodes, 26 each of five different early 70s TOEI animation series, the idea being that one episode of each component series would be shown on each day of the week. The usual hack-up was rendered on each series, since the Japanese originally ran for more than 26 episodes, and then were edited so that episodes could be run in any order, destroying the original's story and character development. The component series were: GRANDIZER (original title: UFO ROBOT GRENDIZER, 74 episodes), DANGUARD ACE (original title: DANGUARD ACE, 56 episodes), GAI-KING (original title: DINO MECH GAIKING, 44 episodes), SPACEKETEERS (original title: STARZINGER, 73 episodes) and STARVENGERS (original title: GETTA ROBOT G, 39 episodes). Not seen on UK tv, FORCE FIVE found its way onto video – originally under its own title from VIDEO BROKERS, and later in a cut version by another (un-named) video company under the generic title KRYPTON FORCE, which you may have seen selling cheap at car boot sales!



FORCE FIVE's robot heroes (left to right:) Grandizer (UFO Robot Grandizer), Danguard Ace (Planet Robot Danguard Ace), Getta Dragon (Getta Robot G) and Gaiking (Dino Mech Gaiking or Great Sky Demon-Dragon Gaiking).

UROTSUKIDOJI: LEGEND OF THE OVERFIEND

is director Hideki

Takayama's own feature-length cut of the first three episodes of his OAV series, UROTSUKIDOJI (The Wandering Kid). (A second feature-length film, LEGEND OF THE DEMON WOMB, was cut from the later episodes.) It had its British premiere as part of the ICA season of Japanese animation, MANGA! MANGA! MANGA!, with two sellout showings on 30th and 31st October 1992, and is now available on video on the MANGA VIDEO label.

UROTSUKIDOJI was Takayama's directorial debut and LEGEND OF THE OVERFIEND, while exhibiting some of the problems characteristically inherent in edits of much longer work (like unexpected jumps in the storyline and the odd bit of ropey animation which has the look of a "patch" stuck in hastily to cover a join), is a remarkable film. The director tackles his theme, an excursion into the modern horror genre, with assurance and style. There are moments of great beauty, like the cityscapes pre-Armageddon with those wonderful skies which are almost a trademark of anime, the scenes in the worlds of demons and manbeasts; even post-Armageddon the ruined, burning city is depicted with grandeur. The scenes of destruction are shocking, far more powerful than you might expect if your previous experience of this type of anime had been restricted to the much spoofier stuff of FIST OF THE NORTH STAR, and certainly fit to stand comparison with most live-action scenes of total devastation and random destructive force.

The plot will strike many Westerners as odd, since it combines a violent demonic-horror scenario and large helpings of soft

Megumi, have been hanging around the human world for hundreds of years waiting for the Chojin to appear. Amano is convinced that the new world will be a dreamland of peace and happiness; the Makia don't agree, taking the view that not all dreams are good ones. While Amano and the Makai seek the human who will become Chojin, typically frustrated highschool nerd Nagumo and his dream girl Akemi struggle to get their relationship off the ground amid the usual misunderstandings, lesbian demon teachers attempting rape and the school's number one basketball jock being torn apart by squashylooking extradimensionals in the middle of a particularly hectic gangbang. Meanwhile Niki, even nerdier than Nagumo and coming from the sort of home that can only be described as better off broken, is being pushed around by all and sundry and completely ignored by Akemi, whom he secretly loves — easy prey for the blandishments of a demon Lorre and Greenstreet team who offer him a Faustian bargain with a slight twist; he gets the body of his dreams and unlimited power, but he has to chop off and replace an at present underused but fairly significant bit of it first.

This may sound like a particularly convoluted but basically very standard genre-movie plot, but I have always believed that this film is linked to Japan's folk memory of the horrors of World War II, and like so much of Japanese popular culture is an attempt to assimilate and explain their Armageddon through the colossal crash of alien worlds meeting. Amano believes that the promise of peace and prosperity for all can be achieved without effort or pain and is devastated to

unwittingly help to create. At the end of the film, the devastated world seems completely without hope, a scene from Dante's Inferno with no prospect of rescue. This is a film which attempts to pose some serious questions amid its fantastic trappings, and merits consideration of the answers.

Unfortunately its chances are limited by the problems of the English language script, which is contrived and artificial. It would seem to have been written with the idea that they way to make highschool kids sound authentic is to have them swear a lot and call each other "bro", while supernatural beings not currently attending highschool should adopt very portentous tones in which to render their stilted lines. It's not easy to write natural, flowing dialogue for a cast of teenagers, demons and man-beasts, but surely a better attempt than this could have been made? The voice acting compounds the problems by giving a universally hammy reading which allows none of the characters any chance at real life.

There's no doubt that dubbing foreign films into English is the only way to bring them to a mass market. I can accept the argument that to dub using American accents opens up the American market and leads to greater commercial success (though since live action films and tv shows with English actors seem to do reasonably well in the USA, an American accent is obviously not a sine qua non of success over there). It must, however, be done better than it is here.

Even given the script and the dubbing, this is a film worth adding to your collection; but if you aren't in the mood for comedy, my advice would be to watch it with the voicetrack turned down.

UROTSUKIDŌJI

Legend of the Overfiend

— a personal view by Helen McCarthy

porn with a teenage romantic triangle. Briefly, the story posulates that our world is in fact three worlds, each occupying separate dimensions. Every 3,000 years is born the CHOJIN, who will unit all three worlds. The MAKAI, or demons, and the JYUJINKAI (man-beasts) can move out of their own worlds and into ours, and two of the Jyujinkai, Amanojaku and his sister

learn that the Chojin intends to wipe the world clean of its messy, ineffectual inhabitants and start all over again. His own people and the demons, despite their greater powers, will be wiped out along with pathetic humanity. Nagumo and Akemi believe that their love is strong enough to survive anything, but they too are overwhelmed by the terror they

Original story Toshio Maeda
Screenplay Noboru Aikawa
Director Hideki Takayama
Producer Yasuhito Yamaki
Executive Producer Yoshinobu Nishizaki
Executive Producers of English
Version John O'Donnell, Laurence Guinness



Several hundred years after the fall of human civilisation. It was a lawless period, a time without order. Only blood, flesh, bone and iron. It was also a time of sorcery. Having been terrorised by demonic creatures their entire lives, human beings were miserably inadequate. Enforced to subsist in a barren Bastille environment.

Yawn! Couldn't they have been a little terrorised by evangelists for the past week? Given the fact that the basic promise of this OAV is somewhat clichéd, viz. Conan the Stamp-collector would be quite at home and accountants would be drowned at birth (This is a good thing), it has a lot of work to do to raise from the bland sameness of Orc-Stormin' RPG. Competing against the likes of **Record of Lodoss War (Bludgeon those Dragons™)** and **Luna Varga** (Cute-zilla!). So, it is yet another of those boring robot-free OAVs. Chigua! Hard-core gundamaniacs should stop reading now and go play with your meccano.

I admit, it is box standard fantasy. Looking first at the manga on which the OAV is based, the only thing missing is the sound of little ivory dice and perhaps a stupid little DM. The kind of enemies that show up tend to be almost classically excessive. Do they meet a mildly upset Sharon, put out of business by the new Styx Suspension bridge? No. Hello nice mister Death-God Ede-Ee... The other formula feature is the requirement that you shout out what you're about to do before you do it. This actually has some use, it tells the intended target that its wife will soon be collecting on that life-insurance policy, shortly before they suffer an almost KENSHIRO-ish demise. (Real fountains of gore, disintegration of bodily particles!)

So, to re-iterate. It's formula RPG. However, there is nothing wrong with it as such. **Bastard!** named after the sword, not the illegitimate offspring, is a fun comic. The OAV is well animated and has all the required features to keep one's interest, unless your idea of intellectual stimulation is watching

Pretty Soldier Sailor Moon and trying to work out if Usagi-chan is old enough. The main protagonists of this OAV are: (Remember, this is only part 1 of 6).

Tia Not Yoko. A young girl, maybe mid-teens. She has red hair and a temper to match. Her job is to go Kyaa! at regular intervals and generally look after...

Rushe Lenlen. A very young boy, circa eight. He worships his older sister and has a disconcerting tendency to cuteness. If kissed, he turns into...

Dark Schneider. Industrial strength wizard. Wholesale annihilation is his forte, and he is not that fussy about his target. Also known as **DS**.

Princess Shiira. Proving that it is possible to be cute and survivor, she is mostly decoration.

TNY's father. 15 years ago, he deeply cheesed of **DS** by casting a spell on him that imprisoned him in the innocence of **Rushe**. Now he must pay...

5 headed dragon. In desperate need of a safer job, say as a shelf-filler in a supermarket.

A mad wizard. See above, maybe as a television religious nut.

Assorted Orcs. Ditto.

Each part is really too short to abstract the story without giving everything away. However, in an attempt to give some hint as to what to expect, here is a description of events in part 1.

The story opens with the title narration. Shortly afterwards, we see the aforementioned Bastille under attack by the mad wizard and his evil minions. Inside the castle, **Tia Not Yoko** is getting dressed when **Rushe** calls, he's washed her clothes for her, cute little knickers on top. (Does anyone know why anime knickers make such funny noises? And

have a coefficient of restitution equal to 1?) She slaps him and sends him out.

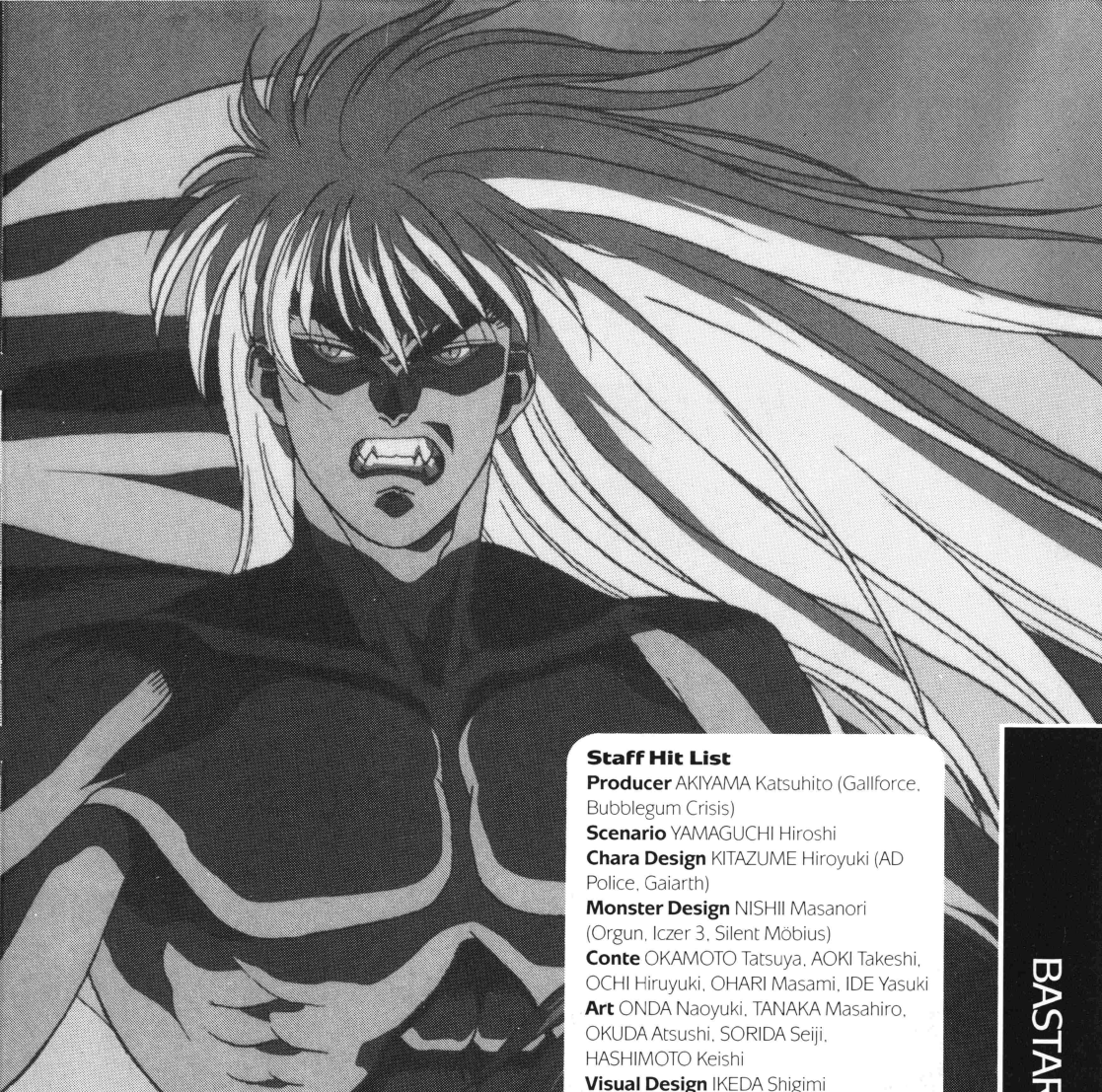
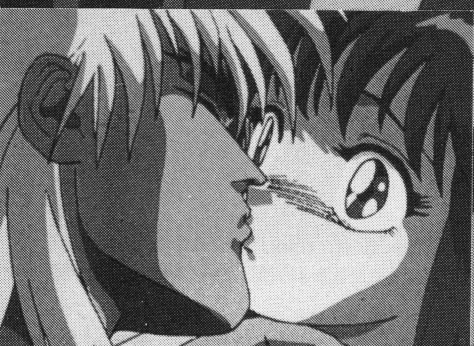
Poor **Rushe** is really upset, but in best naive little boy tradition, he decides that **Yoko**-San is upset at him because he washed only one pair of her knickers. Outside, on a nearby hilltop, people watch as the wizard and his pet dragon thing destroy their way to the city. They will have a larger part to play in future episodes.

Tia Not Yoko runs around looking for **Rushe**, as the time has come for women and children to hide in the chapel and pray for survival. She finds him at the fountain washing something. Her

BASTARD!!

By Peter Evans

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Staff Hit List

Producer AKIYAMA Katsuhito (Gallforce, Bubblegum Crisis)

Scenario YAMAGUCHI Hiroshi

Chara Design KITAZUME Hiroyuki (AD Police, Gaiarth)

Monster Design NISHII Masanori (Orgun, Icier 3, Silent Möbius)

Conte OKAMOTO Tatsuya, AOKI Takeshi, OCHI Hiruyuki, OHARI Masami, IDE Yasuki

Art ONDA Naoyuki, TANAKA Masahiro, OKUDA Atsushi, SORIDA Seiji, HASHIMOTO Keishi

Visual Design IKEDA Shigimi

Music TANAKA Kohei

Data Check Out:

Part 1 available now. VHS Stereo hi-fi. 45000¥ PIVS-7025. **Jump Video.**

Pioneer LDC.

Part 2 released October 24. Next enemy, Fire Elements and Efreet.

LD, Parts 1 and 2. December 10. 8034¥ PILA-1149.

CD 3000¥ PICA-1001.

Manga Books 1 to 12 so far, continuing.

A brief word on special effects. Given in an attempt to enlighten the masses.

There is an effect, much like flames, that seems to be quite popular in animation, a sort of shimmering glow that surrounds people or buildings. After some careful investigation, how they make this effect can now be revealed.

That shimmering is people. They mount a camera above some sort of walkway with a shiny floor, such as a railway station, that reflects a lot of (assumed) sunlight towards the camera. Then the focus is softened and the picture over exposed to drown any colours in a sea of light and shadows. People walking away from the camera look, when replayed in slow motion, like swirling flames. Neat ne?

knickers. Eh! Zenbu? (All of them?) Yes. They flee to the chapel, remembering to take the washing. In the chapel, **Tia Not Yoko's** father tells her that it is now time to awaken that which was put to sleep. In other words, time to kiss **Rushe**. She gets very upset at this, and who can blame her. Poor **Rushe** does not understand. The princess tells her that its for the good of the greater number or some such nonsense. Finally, **Tia Not Yoko** relents, perhaps persuaded by the explosions that are getting closer. She kisses **Rushe** and... nothing happens! Not immediately anyway. She rounds on her father. Bye-bye **Rushe**, hello **Dark Schneider** (aka "**DS**") appearing in a puff of un-smoke. Tall and handsome with long white hair, he is happy to be back, and very annoyed to find that the man who turned him into **Rushe** is standing in front of him. After a brief pause to put some clothes on (Sorry, no male genitalia allowed! Well, not anatomically correct ones anyway.) he whips out a quick spell of *annihilate annoying members of the cast* and tries to do away with **Tia Not Yoko's** father. Just as things are about to get really serious, the mad wizard arrives, with dragon thing. Conveniently interrupting

a really doozy spell that **DS** was preparing. He berates the wizard for intruding and complains about a cut on his head caused by flying debris. The mad wizard finds this intensely petty and orders his dragon thing to attack. **DS** disappears in a pile of heads, much to the horror of the others. The dragon thing buys the farm, much to the alarm of the mad wizard. **DS** is unscathed and just a little bit upset. He resurrects the spell that he'd been planning on using on **Tia Not Yoko's** father and uses it on the mad wizard. The resulting tidal wave of gore floods out of the hole in the chapel wall and washes away a few Orcs. **DS** casually blasts the remaining Orcs and is about to get back to the subject in hand, that is, disposing of **Tia Not Yoko's** father when she rushes at him and begs him to stop, demanding her **Rushe** back. No chance. But he tells her that he is **Rushe** and **Rushe** is he. Then he kisses her. Big mistake, **DS** vanishes in a puff of smoke and **Rushe** reappears, asking what happened. **Tia Not Yoko** is overjoyed at his return. **Tia Not Yoko** and **Rushe** set off along the road to find their destiny. Perhaps a happy ending? Certainly a convenient one. Roll on **part 2**.

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EYECATCH



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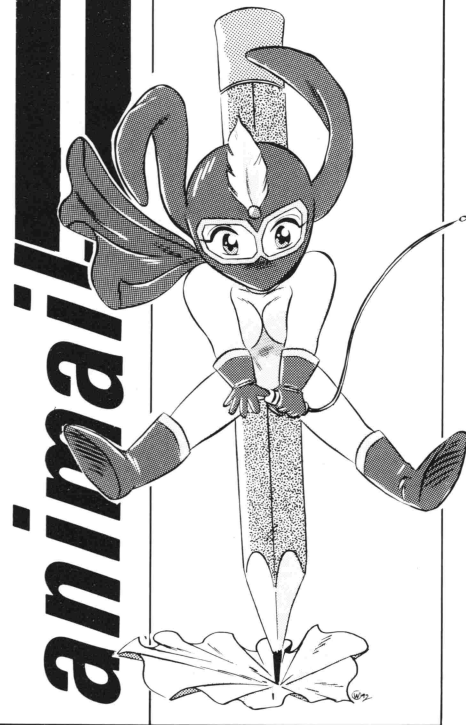


anime

EYECATCH

The Friendly Pair by Harry Healy

Coral the Mermaid by Michael Oscar



Dear Helen,

I have just finished reading ANIME UK MAGAZINE 1-4. Not good – great! Not okay – but impressive! For once a good use of heavy stock paper rather than just a gimmick to hype price: your artists are top notch and show a care and affection for their subjects, and I find I am reading the magazine from cover to cover rather than just dipping in to favoured topics. Having only seem a limited, but greatly varied, amount of anime, your magazine is leading me into new worlds of fantasy, sf and the power of “cute”!

In PROJECT A-KO episode 2 (PLOT OF FINANCIAL GROUP DAITOKUJI), have you noted that B-Ko’s father is Tony Stark, aka IRON MAN? Just look at the pose he takes when he flies! So who is C-Ko’s famous parent? Flash Gordon – i.e. thick but blond? Any guesses?

Just one question – you have now stated what O.V.A. is; do we have to wait five years for Steve Kyte’s A TO Z OF ANIME to tell us about O.A.V.? Please end this mystery a little sooner!

Best wishes, SIMON MARK DE WOLFE, Brighton, Sussex

HELEN: That’s an easy one – O.A.V. is Original Animation Video – in other words, just a rearrangement of O.V.A.! No, I hadn’t notice the resemblance between Daitokuji-san and Tony Stark, but now that you mention it...

Dear Ed,

Being quite new to Japanese animation I only know about Manga Video releases, so after reading an issue of ANIME UK I was completely amazed at the sound of BUBBLE GUM CRISIS. Needless to say I am currently trying to get hold of a copy of all 8 parts! I’d greatly appreciate any

information you can give me on this as I’m absolutely desperate to broaden my knowledge of Japanese animation. After all that’s said, I’d just like to say that I think the magazine is the best magazine I’ve read all year. To top the quality of the content of it, I like the quality of the actual pages that it’s printed on. It makes a change from the usual newspaper-type paper. I love the magazine and I hope you can keep up the excellent standard.
Yours sincerely, JAY PADDEN, Brentwood, Essex.

Helen: As you’re quite close to London, why not come up to FORBIDDEN PLANET on New Oxford Street (071-379 6042), where they stock the ANIME PROJECTS release of BUBBLE GUM CRISIS on PAL? This is the AnimEigo subtitled version licensed for release on British format tape. So far episodes 1-3 are available, and the others will follow in due course. You should also write to ANIME KYO, Britain’s only dedicated anime club, at 4 St. Peter’s St, Syston, Leicester, and to Rick Cowling at SHEFFIELD SPACE CENTRE, 33 The Wicker, Sheffield S3 8HS, who has details of their convention next year.

Dear Anime UK Magazine,

Just recently I had the pleasure of visiting London and came across issues 2 and 3 of your magazine. Well, to make a long story short my feet weren’t touching the ground for at least three days after I had bought your EXCELLENT publication! EVERYTHING (yes, really!) is perfect, or at least the closest thing to perfect I have ever had the pleasure of seeing. Could you please let me have subscription details? This is something I really need to know as your magazine isn’t available here in Norway and the thought of not receiving more issues is unbearable!
Geir Freistad, Algard, Norway.

Helen: Now, I’m not complaining, but all this praise is getting to the stage where the doors in the office have to be widened to accommodate our swollen heads! Seriously, I’m glad you like the magazine. We don’t want to accept subscriptions until we are absolutely sure of the magazine’s future, but in the meantime you can order back numbers and future issues by writing to our super sales co-ordinator LYNN MOIR at Mortimer Street. For details of postage charges, please enclose a self addressed envelope and two International Reply Coupons.

Dear Helen, I would just like to ask you how it’s possible to make a mag that is simple for genre beginners to understand,

yet still cater superbly for the hard-core addict. I am in the former category, only learning of the Manga scene in GameZone (ish 8, June) where they did a feature on Jap. comics, Crying Freeman, Appleseed etc.. I forgot all about Manga until another issue of GameZone (ish 12, October) where they told of the Manga Video cult. Their review of Akira persuaded me to shell out for it at the next possible opportunity. The next week, I bought Project A-Ko. When I looked at the article again I noticed a box with the title – Cyberpunk bible, referring to Anime UK. I scoured Forbidden Planet for a copy. At last I found a copy on 7/11/92. I bought issues 3 and 4. The reason I was in the shop was to try and find Legend of the Overfiend (which I am now told is out on the 16th). I was ecstatic when I found the Anime columns you write in Super Play and I love Wil Overtons art. I thought it was a one off cover in Super Play 1, so I was very happy to see his piccys in Super Play 2. I’d just like to finish off by asking if any Super Deformed films will come out on the Manga Video sell-thru label? Hope you can answer this question and keep the magazine as great as possible.

Yours Faithfully,

BEN ISAACS, Cardiff

P.S. How about some posters?

Helen: How is it possible to make ANIME UK MAGAZINE? Well, like any venture it’s 10% inspiration and 90% perspiration – we all work very hard! We read and watch everything we can lay hands on (though there’s never enough time to read and watch everything I’d like to!), keep our ears to the ground and are undyingly grateful for the information, help, advice and feedback we get from friends, other anime publications – especially the anime fan clubs all over the world who so kindly send us their newsletters – and readers. It helps that we’re doing something we love in exactly the way we want to do it; it also helps that our readership is so responsive. Whatever it is, we hope to go on doing it for a long time!

SD films and tv series haven’t yet been picked up by any of the British or American video labels, including Manga Video, but Laurence Guinness at Manga Video is always happy to consider suggestions for new releases, so why not write to him and suggest a few of your favourite films? It helps if, as well as the titles, you can give him the name of the companies that produced them. Lastly, we are considering getting Wil and Steve to do some exclusive posters for our readers, but nothing definite has been planned yet. Keep an eye on our centrepage giveaways!

THE MAGIC OF HAYAO MIYAZAKI... NOW IN THE UNITED KINGDOM

Hayao Miyazaki is recognized as one of the best animation creators in the world.

His animation films are mega-hits. And animation fans throughout the world have sought his animation books which so clearly showcase his genius.

Tokuma Publishing, through special copyright arrangement, now brings Miyazaki's most popular books to the U.K. market in deluxe hardcover. Using many of the original movie animation cells, these full-color, (112 page) U.S. English-language editions are a prized addition to any collection. My Neighbor TOTORO, KIKI's Delivery Service and LAPUTA, The Castle In the Sky offer an exceptional animation value.

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ANIME UK MAGAZINE**

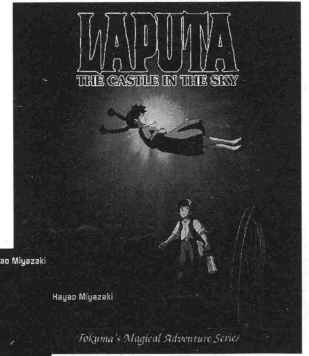
All three titles are available **NOW**. FINALLY, everyone can read and admire these unusual and highly creative books. Children and adults will marvel at the masterful pictorial art of Hayao Miyazaki. One look and you'll see why over 1 million copies of the series have sold in Japan.

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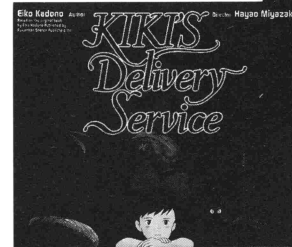
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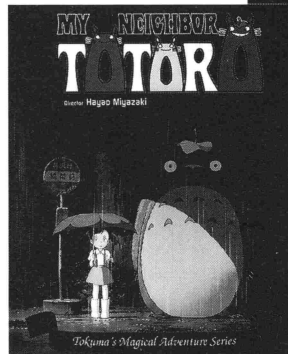
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LAPUTA, The Castle In The Sky
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TOKUMA PUBLISHING



KIKI's Delivery Service



My Neighbor TOTORO



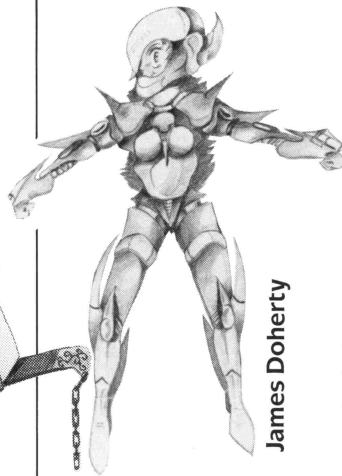
BUBBLEGUM CRISIS

BEST DRESS COMPETITION

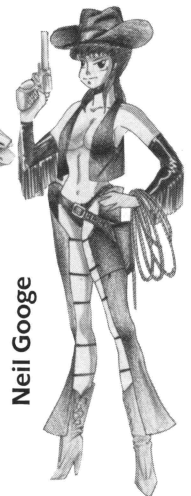
We can't say that we were flooded with entries for this one but we did get some very imaginative designs. Priss seems to be most people's favourite Knight Saber and she got by far the most attention. Overall winner in the end was Andrew H. Langton and his Record of Lodoss War version of Priss (well, we never said that you should draw another Hard Suit). He gets the original drawing based on his design. Fear not though we'll also be sending a mystery prize to the other entries whose artwork appears on this page.

Thanks for all you efforts.

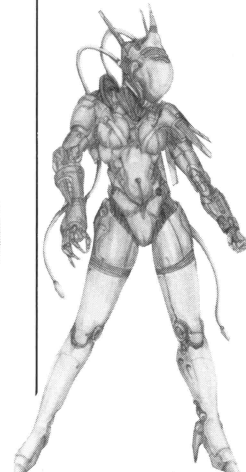
OVERALL WINNER



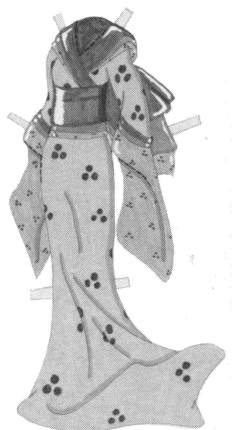
James Doherty



Neil Googe



Peter J. Evans



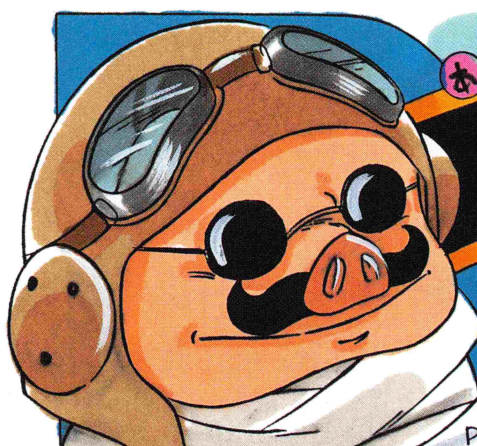
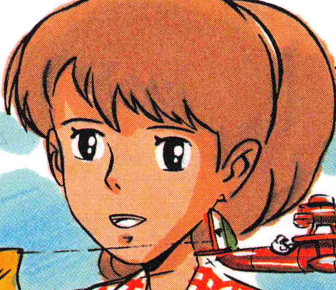
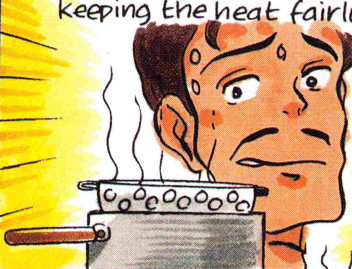
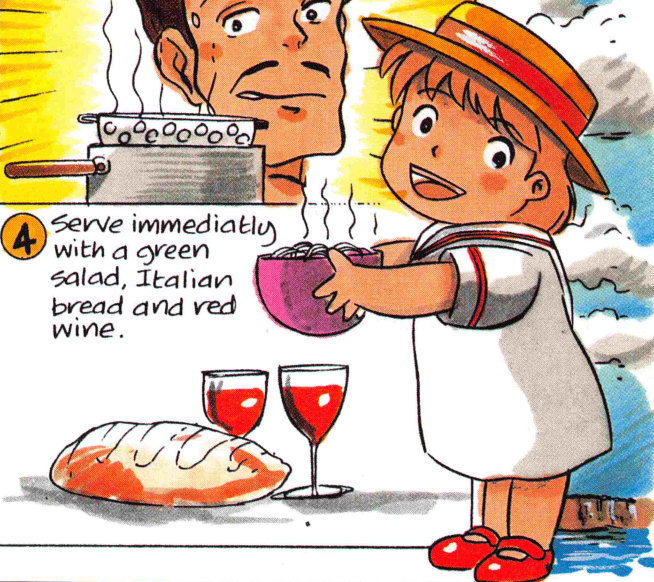
Andrew Brown


*A Oishii

Ah Delicious

おいしい

Porco Pasta



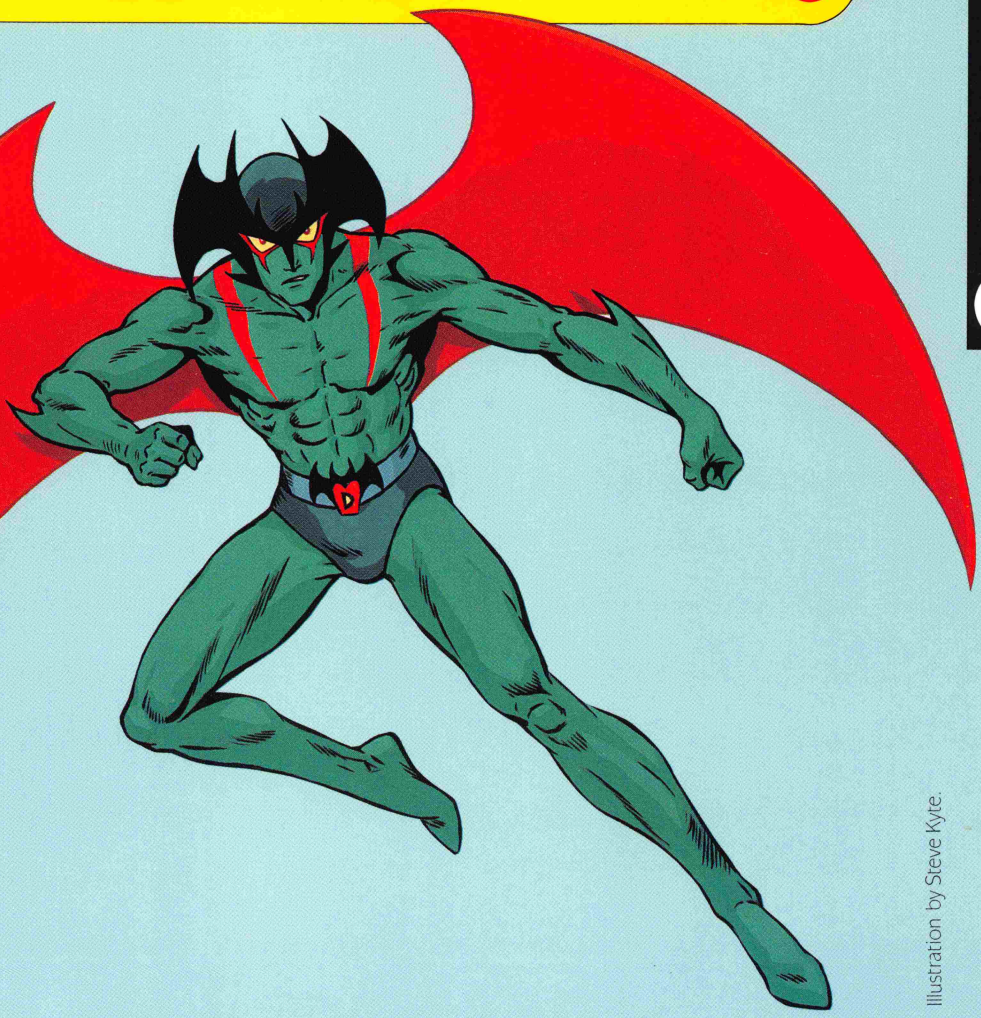
- 1 While the pasta is cooking, fry the bacon and garlic in the oil in the non-stick pan until the bacon is done to your taste.
- 2 When the pasta is cooked, drain it and add it to the saucepan keeping the heat fairly high.
- 3 Add the pesto, cream and cheese, stir until everything is well mixed and the sauce is bubbling.
- 4 Serve immediately with a green salad, Italian bread and red wine.

250g Fresh pasta
 1 Teaspoon olive oil
 3 rashers unsmoked bacon, cut into pieces.
 1 clove garlic, chopped.
 2 tablespoons red pesto
 Small carton double cream
 2oz grated cheddar cheese
 Deep non-stick saucepan.

ANIME GALLERY

DEVILMAN

Nagai Go's "life's work", DEVILMAN, features on our back cover with his sexiest opponent. Teenager Akira has a dark secret – he can transform into the half-demon Devilman in order to fight the denizens of the demonic world wherever they threaten helpless humans. In the original manga and tv series, the character was designed along the lines of an American superhero (see opposite) and, although the stories were still dramatic and violent, the violence was kept to a level considered acceptable for television at that time. The TV Devilman also teamed up with another Nagai creation, MAZINGER Z, in a spinoff animation. The OAV versions of DEVILMAN have refined and updated the "look" of the character and also made the violence inherent in the storyline more explicit and graphic. The second OAV pits Devilman against the ravishing bird-demon SHIRENU (also transliterated as SILENE or SIRENA) and it's their titanic battle which is pictured on the back cover.



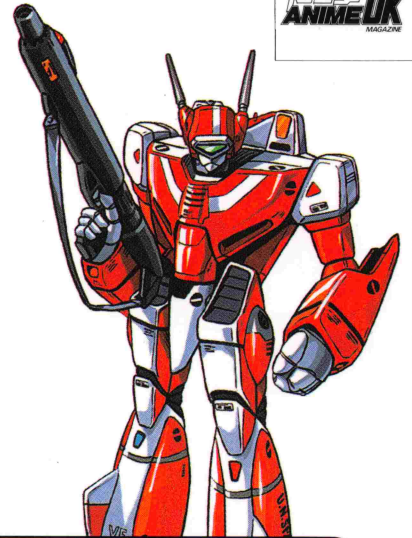




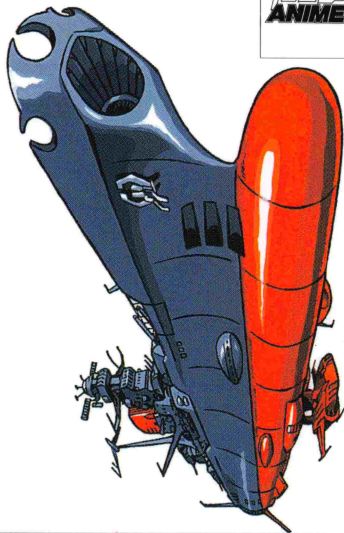
RECORD OF LODOSS WAR



ICZER - 1



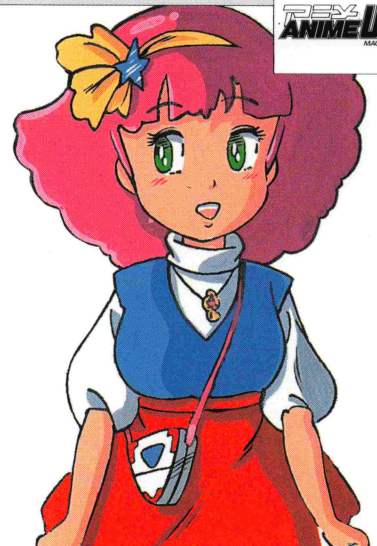
MACROSS



SPACE CRUISER YAMATO



RANMA 1/2



MINKY MOMO

<p style="text-align: center;">1</p> <hr/> <p style="text-align: center;">MACROSS</p> <hr/> <p>Giant alien ship crashes on earth, uniting squabbling nations against a possible alien invasion. The ship is explored and adapted for human use and as the threat becomes reality the lives of many — including young pilot Hikaru, officer Misa Hayase and singer Lynn Minmay — are changed forever. Edited as part of ROBOTTECH by Carl Macek for US release by Harmony Gold.</p> <p>© Big West/Tatsunoko 1982 sf/mecha TV/movies/OAV</p>	<p style="text-align: center;">2</p> <hr/> <p style="text-align: center;">ICZER – 1</p> <hr/> <p>Race of cloned female aliens invade Earth using their monstrous servants the Bedem and powerful weapons. Iczer-One fights her sisters to save Earth and needs the help of schoolgirl Nagisa's psychic powers to use the weapons systems of the mighty Iczer-Robo.</p> <p>© Kubo Shoten/Javn 1985 OAVs sf/horror</p>	<p style="text-align: center;">3</p> <hr/> <p style="text-align: center;">RECORD OF LODOSS WAR</p> <hr/> <p>A 13-part fantasy OAV series which owes an awful lot to its Dungeons and Dragons origins. An archetypical RPG group (Human, Warrior, Thief, Wizard, Cleric and Elf) fight magic and dragons to save the land of Lodoss from an evil god.</p> <p>© Kadokawa OAVs fantasy/adventure</p>
<p style="text-align: center;">DATA FILE COLLECTION</p>	<p style="text-align: center;">DATA FILE COLLECTION</p>	<p style="text-align: center;">DATA FILE COLLECTION</p>
<p style="text-align: center;">4</p> <hr/> <p style="text-align: center;">MINKY MOMO</p> <hr/> <p>One of the most famous of a long running anime genre, 'Fairy Princess' Minky Momo was a 63 episode TV series about a very cute magical girl living with a human family, who can change into an 18-year old to deal with any problems that need an older touch.</p> <p>© NTV tv series fantasy/adventure</p>	<p style="text-align: center;">5</p> <hr/> <p style="text-align: center;">RANMA 1/2</p> <hr/> <p>Not so much of a love triangle as an octagon in this popular comedy TV series and manga about a boy who changes sex when he gets wet (many other characters transform into something else as well) and his father's attempts to marry him off to the daughter of an old friend.</p> <p>© Takahashi tv series/OAVs comedy/fantasy</p>	<p style="text-align: center;">6</p> <hr/> <p style="text-align: center;">SPACE CRUISER YAMATO</p> <hr/> <p>War between earth and Gamilas has driven Earthlings deep underground to escape deadly radiation. The sunken wreck of WWII battleship YAMATO is raised and converted to a spaceship for the perilous journey to seek help from the planet Iskandar, whose Queen has offered to help revive the devastated Earth.</p> <p>© Westcape 1974 TV/movies Space opera</p>
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ANIME UK MAGAZINE

DATA FILE COLLECTION

A lot of people have asked us for an article giving a quick rundown of a number of shows as an aid to beginners who may feel a bit lost when strange names crop up throughout the magazine, so we thought we'd do them as a set of cards, a sort of quick reference. The first 15 we have here cover most of the titles that have appeared in issues 1-4 but didn't have articles attached to them.

7

CITY HUNTER

Stylish contemporary crime series in which hired gun RYO SAEBA carries out assignments involving beautiful girls and slapstick humour. Based on successful manga. Also screened in France where Ryo is known as NICKY LARSON.

© Hojo T/Shueisha/Sunrise 1987 TV/movie, crime

8

GALL FORCE

A series of OAV's about a group of girls fighting in the war between the humanoid (but all female) Solnoid and the alien Paranoid. Some confusion can occur when characters previously killed seem to reappear with different names in later stories.

© Artmic/Polydor OAVs sf/adventure

9

KIMAGURE ORANGE ROAD

Based on massive manga hit, tells the story of the love triangle of teenagers Kyosuke, Madoka and Hikaru. He loves Madoka but Hikaru loves him, and matters are further complicated by his family – his maternal grandparents have passed on their extrasensory powers. Also shown in Italy and France.

© Matsumoto I/Shueisha/Toho 1987 TV/OAV soap opera/romance

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10

LEGEND OF GALACTIC HEROES

Based on sf novel series, massive space epic chronicling early careers of Reinhart von Musel, minor noble who rises through talent, luck and sheer ruthlessness to become effective ruler of the Empire, and Yang Wenli, star general of opposing Free Planets Alliance. Strong on character development and gorgeous men in uniforms ditto.

© Tanaka Y/Tokuma Shoten/Kitty Film 1988 OAVs/movie, space opera

11

GOOD MORNING ALTHEA

SF adventure with erotic overtones set after the war between Earth and Stemma. The superweapon designed to protect Earth is still operating even though the war is over, and alien Althea enlists the help of Earthlings Nikolai and Garolli to stop it.

© Animate Film/Bandai 1987, OAV, sf

12

CAPTAIN HARLOCK

Phantom F. Harlock III is descended from a long line of "pirate knights" and aviators. He and his faithful crew wander the galaxy in the space galleon ARCADIA under the pirate flag, fighting for freedom and justice. Also guests in GALAXY EXPRESS 999. Also shown in France and Italy.

© Matsumoto R/TV Asahi/Toei Doga TV/movies 1978 epic romance

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13

MY NEIGHBOR TOTORO

An all-time classic from Hayao Miyazaki about 2 sisters who move to the country with their father while their mother is ill in hospital and discover 3 wood spirits (or Totoros) living in a nearby wood. A delightfully gentle film about a much calmer time.

© Tokuma Shoten movie fantasy

14

DR. SLUMP & ARALE-CHAN

Mad inventor Dr. Slump, "father" of robot girl Arale, secretly lusts after Penguin Village's beautiful schoolteacher Midori. Arale and her friends timetravel, terrorise the local police and have improbable adventures while the Doctor dreams up odd inventions and lusts on.

© Bird Studio/Shueisha/Fuji TV/Toei Doga 1981 TV/movie/OAV sf/comedy

15

MAGICAL TALRUTO-KUN

Comedy TV series about a very young wizard who lives with a modern human family and helps the boy out with any problems (a lot of the time with a rather well developed girl at school). Look out for Talruto-kun's even cuter girlfriend and his rather larger than normal tongue!

tv series comedy/fantasy

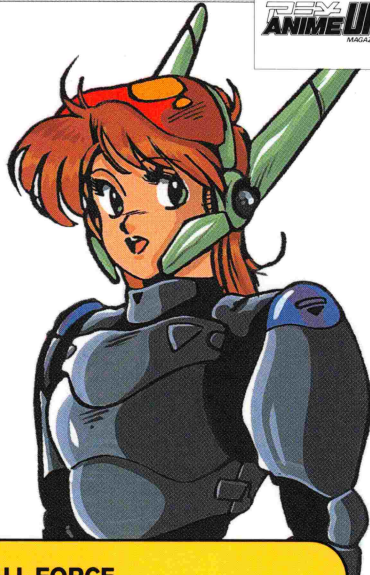
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KIMAGURE ORANGE ROAD



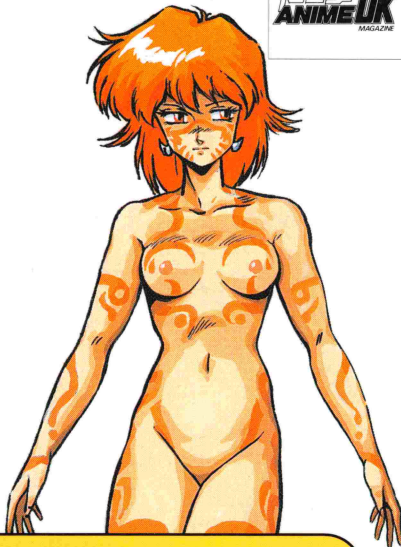
GALL FORCE



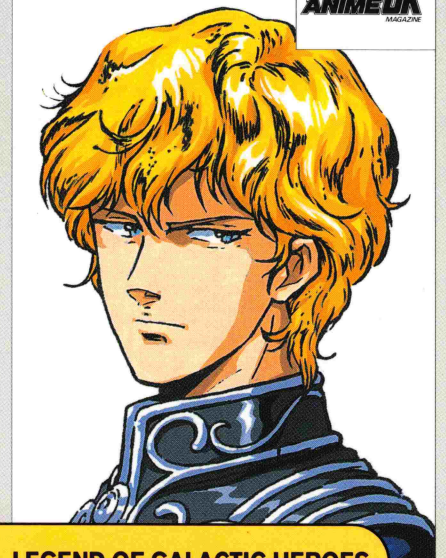
CITY HUNTER



CAPTAIN HARLOCK



GOOD MORNING ALTHEA



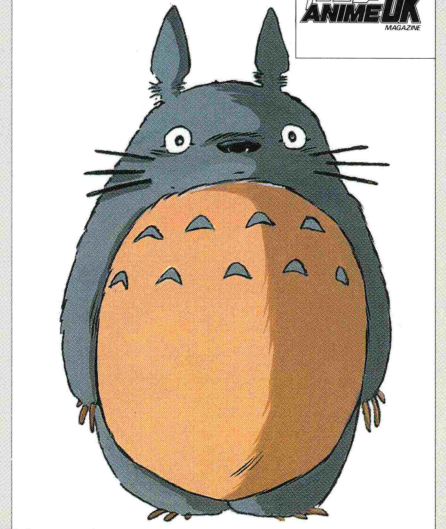
LEGEND OF GALACTIC HEROES



MAGICAL TALRUTO-KUN



DR. SLUMP



MY NEIGHBOUR TOTORO